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A DISTINGUISHED PARTY ON THE SS. BREMEN
en route to Europe. Left to right: Edward Johnson, general manager of the Metropolitan Opera; Mme. Schoen-René of the Juilliard School of Music; Carl Friedberg, pianist; and Keith Falkner, English baritone.

CHARLES WAKEFIELD CADMAN,
composer, on board SS. Champlain. Mr. Cadman is now touring Europe. His violin sonata in G was played at Edinburgh, Scotland, and again on the radio at Oslo, Norway, with the composer at the piano in both instances. On June 11 Mr. Cadman gave a concert in Stockholm.

CARMELA PONSELLE,
Metropolitan Opera mezzo-soprano, as Carmen. Miss Ponselle has been making a tour of leading motion picture houses and has reëngagements for the fall. Recently she sang in Cavalleria Rusticana at Huntington, N. Y., and will return there next fall for another operatic appearance. The singer is to spend the summer at her camp in Orchard, Me. (Photo by G. Maillard Kesslère.)

FEODOR CHALIAPIN (right) and ALEXANDER MEROVITCH.
A recent picture of the Russian basso and his manager taken on the SS. Paris when sailing to Europe after completing a coast-to-coast tour. The singer is reported to have fully recovered from his recent illness and will return next season to America for a limited number of engagements. (Photo by Jimmy Sileo.)

LAURITZ MELCHIOR and LOTTE LEHMANN
in front of the Covent Garden Opera House in London. Both artists recently appeared in the season there. (Photo © Sydney J. Loeb.)

WHEELER BECKETT,
conductor of the Richmond (Va.) Symphony Orchestra, arriving on the SS. Europa recently after three months in Germany, Austria and Hungary. He has an invitation to conduct in Budapest next year. Mr. Beckett is now at work on details for next season's symphony concerts in Virginia.

GRADUATING CLASS OF THE CLEVELAND INSTITUTE OF MUSIC,
June, 1935. Left to right: Mignon Bryant Bennett, Birdie Roth, Harriet Dautel and Lawrence Stevens. (Photo by H. Hewett.)

WINIFRED CHRISTIE,
Scottish pianist, arriving in Stockholm by plane for a recent recital on the Moor Double Keyboard Piano. Mme. Christie was engaged to appear at the Vienna Festival on June 14.

EMY-LOU BIEDENHARN,
American contralto, enjoying the hospitality of an old Sussex Castle.

(See Inside Back Cover for Additional News Pictures)

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Grace Moore, Screen Favorite, Wins London with Her Voice

Unusual Scenes of Enthusiasm—Crowds Besiege Covent Garden—Lily Pons Acclaimed Jubilantly—Rethberg, Supervia, Toscanini, Segovia Also Fêted

By CÉSAR SAERCHINGER

LONDON.—Grace Moore, previously known here as a singing actress of the films, has achieved what hardly any opera singer since the war has done: she has revived the heroine worship that was the attribute of Grand Opera in the palmy days of the Pattis, and the Grisis and the Jenny Linds. Not only has she crowded Covent Garden three nights with a single rôle (Mimi in La Bohème) but she has drawn queues that put everything within memory into the shade. The line of purchasers for the third performance started at five a. m. on the day before, when the first Grace-struck female arrived envisaging a thirty-nine hours' vigil for the privilege of a gallery seat. Police had to intervene on behalf of traffic order and the stalwarts of Bow Street had their hands full in dividing their attention between market-gardening and art. Controversy in the newspapers is rife, and even the venerable Times had to devote an editorial to the phenomenon.

All of which would seem to show that the old spirit is not dead; only publicity values have changed. Romance, however it projects itself, is still more potent than economics; and imagination more powerful than reality.

Grace Moore did not disappoint her worshippers. Her voice was all they expected of it, and her beauty as entrancing in the flesh as on the screen. Greater performances may be conjured from the memories of wiseacre critics, but none more satisfying to the mob. Those that did not get in, listened in; and Grace is song queen of the British Isles. She was well supported by Dino Borgioli as Rodolfo, John Brownlee as Marcel, Ezio Pinza as Schaunard—a whole "Met" galaxy in fact.

PONS SWEEPS THE HOUSE

The "Met" likewise furnished the artists of two other Covent Garden productions—the Barber of Seville and Weinberger's Schwanda. Lily Pons, making her London operatic début, swept the house as Rosina just as Grace Moore did as Mimi, though the public was all but unprepared for a new coloratura artist. Nothing as vivacious and so exquisitely minute has been seen or heard hereabouts for years, and when she engaged in the inevitable bout with the flute by singing Lo! Here the Gentle Lark in the Lesson Scene, the audience went mad. Personally, I much preferred her duets with Dino Borgioli (Almaviva) and with De Luca, who by the way presents the phenomenon of eternal youth as Figaro. Ezio Pinza contributed a masterful Don Basilio to what was one of the best all-around performances of the season. Both Bohême and the Barber were conducted by Vincenzo Bellezza.

ELISABETH RETHBERG'S ELSA

Schwanda, which was a surprise hit of last season, thanks largely to a colorful production and some very tinkly tunes, did not maintain its vogue, and except for the beauty of Elisabeth Rethberg's voice (ably seconded by Charles Kullman, American tenor, and Alexander Kipnis) it might have been a disaster. A Rethberg is all but wasted on so inconsequential a rôle as Dorota and her real contribution to the season was her noble impersonation of Elsa in Lohengrin, repeated with Torsten Ralf (Norwegian tenor) in the title rôle and Sir Thomas Beecham in the pit.

The only other opera in which this rare artist was heard was Prince Igor, in which the chief attention is usually absorbed by the ballet (in this case Colonel de Basil's Ballet Russe). Another artist borrowed from the "Met" for the occasion was Karin Branzell, who has never, so far as I know, been heard here before. Sir Thomas Beecham was in his element with this Russian score. Lohengrin, incidentally, was also conducted by him, but Robert Heger from Berlin presided over the antics of Schwanda and his genial companions in hell.

SUPERVIA AS CARMEN

The last restoration of the season—after an absence of some years—was Carmen. Great curiosity was aroused by the fact that Conchita Supervia was booked to show us a genuine Spanish gipsy in the title rôle. She did it, too, and once again proved herself a stage artist to the manner born. In looks and deportment she was all Carmen, though it was a flighty and petulant Carmen rather than the deep psychological study demanded by the intelligentsia. Yet in the last act she did attain the heights of tragedy and thanks to the clever production concocted by Dr. Erhardt this superb piece of melodrama had the dynamics of fate itself. The deep metallic chest-tones of Supervia's voice added a weird reality to the character; and her partner, José Luccioni, here rose to the occasion after a somewhat ineffectual start.

José Beckmans though the possessor of an excellent voice did less than justice to Escamillo's matchless tunes, but Eugène Mestrallet made an exceptionally vital Dancairo. Ina Souez was the first Micaela, rousing unanimous admiration, being relieved in the second performance by Joan Cross, an English artist of excellent qualities. The ensembles were hardly worthy of the solos, and on the whole Sir Thomas failed to project the usually irresistible verve of Bizet's immortal score. The orchestra, tired no doubt at the end of an arduous season, sounded noisy and at times cheap. But at that you cannot kill an opera like Carmen.

PONS AS ROSINA

The Rossini part of the Wagner-Rossini Festival at Covent Garden has reached its pinnacle with the Barber of Seville, and Lily Pons reached hers with a successful F in alt, to top off her Una voce poco fa. She

(*Continued on page 39*)

Florentine May Brings Scenes Of Medieval and Grecian Pomp

Open-air Performances of Savonarola, in Piazza Signoria, and Alceste, in the Boboli Gardens, Attain Rare Summits of Excellence —Weingartner and Walter Hailed

By GISELLA SELDEN-GOTH

FLORENCE.—The outstanding events of the closing weeks of the Florentine May were two spectacular open-air performances.

Out-of-door theatre is a fashion everywhere. More than any other Italian city, Florence offers the most suitable and magnificent sites for grandiose enterprises of this kind and it was only natural that the producers of the Maggio Musicale should utilize those unique sites, the Piazza Signoria and the Boboli Gardens for the furtherance of their purpose.

Savonarola, a play written or at least adapted for the occasion by the Italian writer Rino Alessi, was the larger of the two productions mentioned. Its staging actually altered the life of one of Florence's central business quarters, and Piazza Signoria was closed to traffic for many days. The "auditorium" provided seats for 4,000, the upper spectators sitting on a level with the second floor of the adjacent buildings.

Marvelous indeed were these superb visions of Florentine Quattrocento-life in their original and time-honored setting. Régisseur Jacques Copeau (Paris) did wonders with the enormous crowd of people at his disposal, and the way it formed itself into groups, processions, and all kinds of popular scenes was amazing from whatever angle one might consider the achievement. Memo Benassi, one of Italy's best actors, impersonated the battling and suffering friar with deeply dramatic feeling and beautiful declamation. There was only one fly in the proverbial ointment. The spectacle and Memo Benassi were grand, but their support, that is, the play itself, proved a rather poor work devoid of historical verity and dramatic development, and moreover expressed in language that reminded more of a schoolboy's essay than of Italian poetic diction. The incongruity between the play's own value and the unproportionally mammoth resources which were used for its scenic realization (Savonarola alone is said to have cost 700,000 lire) created a certain discontent among those who might pardonably desire that the vast sums allowed for the Maggio Musicale be expended in the best possible way.

THE MUSICAL SCORE

The play was connected by musical commentaries which Mario Castelnuovo-Tedesco had composed to illustrate its dramatic and lyrical climaxes. By sometimes using fifteenth century themes and songs, and *Laudi* by Savonarola himself, and by giving free play to his own contrapuntally well-trained imagination, Castelnuovo-Tedesco succeeded in creating a suite of effective choral and orchestral pieces, animated popular scenes and powerful choral finales, all of which sounded so beautifully from under the vaults of the *Loggia dei Lanzi*, that one regretted the visual abundance which prevented listening to the score as attentively as it merited. The music was the purest artistic impression of the whole production.

ALCESTE

Gluck's Alceste, on the other hand, offered the sincerest and loftiest musical treat imaginable. This sublime opera was imposing to a high degree. The Settecento Royal Boboli Gardens which two years ago were the scene of Reinhardt's unforgettable production of Midsummer Night's Dream, may not have seemed quite congenial to a Greek-atmosphere work, but the nocturnal loveliness of the green slope behind Palazzo Pitti, the careful, lavish staging, and above all, Gluck's enchanting music, completely won over and captivated the audience. Alceste, with processions, dances, and religious ceremonies performed in an immense open space, by more than 300, amid trees, temples, altars and colonnades, and to the accompaniment of a most sophisticated play of lights supplies by huge reflectors, proved a fine sight indeed and moreover a lasting, valuable artistic experience.

Herbert Graf (known in America for his work in Philadelphia last winter) prepared the performance. Boris Romanoff, ballet master of the Rome Opera, had composed the important choreography in a somewhat mixed classical-grotesque-Russian style. The solos of the prima ballerina Lisa Czobel attracted especial attention.

As for the musical part of the opera, it could not have been better cared for than under the baton of Vittorio Gui, who conducted orchestra and chorus with the loving care of an enraptured musician. The few important rôles were taken by Carlo del Corso (Admeto), Benvenuto Franci (High Priest), and Gina Cigna, who sang

(*Continued on page 38*)

Bayreuth Festival for 1936

BAYREUTH.—The Wagner Festival at Bayreuth is silent this summer, but has already made known its plans for 1936. Beginning July 20, next year, and continuing to and including August 22, the Bayreuth Festival will comprise alternate presentations of Lohengrin, Parsifal, and The Ring.

Stadium Season Opens Auspiciously

Spalding Soloist with Philharmonic under Iturbi on Opening Night—Aida and Faust Sung and Fokine Ballet Appears under Baton of Smallens

The orchestra and José Iturbi were in harmony with the music of Wagner, Beethoven, Mendelssohn and de Falla at the opening of the eighteenth season of concerts at the Lewisohn Stadium on June 26. An audience of more than 12,000 welcomed the Philharmonic-Symphony Orchestra and the return of the Spanish pianist-conductor from his vacation in his native country.

Another and even more conspicuous reception was given the American violinist, Albert Spalding, who was the soloist. For him there was increasing applause which was in contrast to that accorded Mayor La Guardia, who, as honorary chairman of the Stadium Concerts committee, addressed the audience, being graciously introduced by Mrs. Henry S. Breckinridge, a member of this committee.

Those who ridiculed the Mayor however, were promptly put in their places by his remark, shot with precision that hit the mark when he said, "Music has charms to soothe the savage breast, but not the ill-mannered."

Followed by the playing of the Star-Spangled Banner, which paid respect to the launching of New York's first annual Summer Festival, under the auspices of the Municipal Art Committee, Mr. Iturbi began the printed program. He gave the entire program, including the accompaniment to Mendelssohn's E minor concerto played by Mr. Spalding, without score and with dynamic authority.

In Beethoven's symphony in C minor, however, refined pianissimo failed to reach this reviewer's ears and the profundity and magnificent sweep required by the "Fate" symphony almost turned to mere brilliance.

(*Continued on page 9*)

Munich Festival Program Elaborate

Mozart, Wagner and Strauss Operas Offered in Series Opening July 24

By DR. WILHELM ZENTNER

MUNICH.—The Munich Opera Festival of 1935 is devoted to Mozart and Wagner. The Bayreuth master will reign in the Prinzregententheater, Mozart in the Residenztheater. The series extends from July 24 to August 27.

The Wagner program comprises that composer's entire dramatic output from Tannhäuser to Parsifal. The latter, as well as Die Meistersinger, will be given four times; Tristan and Lohengrin will have two performances each; Tannhäuser and The Ring, one.

Heading the Mozart Festival are Marriage of Figaro and Magic Flute, each to be heard three times. Don Giovanni is on twice; Seraglio once. The program also promises La finta giardiniera, a work which Mozart wrote at the age of nineteen at the command of the Munich Electoral Court, and which was performed for the first time on January 13, 1775. Cosi fan tutte, too, is on the list.

Besides the foregoing works of the Munich Festivals, the Bavarian State Opera (in the National Theatre) offers five performances of Strauss: Feuersnot, Josefslegende, Salome, Elektra, Rosenkavalier, and Frau ohne Schatten.

The regular Munich Mozart and Wagner ensemble is formed of artists of rank, such as Elisabeth Feuge, Felicie Hüni-Mihascek, Maria Olszewska, Henny Trundt, Fritz Krauss, Julius Patzak, Wilhelm Rode, Hans Nissen, Heinrich Rehkemper, Georg Hann, Paul Bender, and Ludwig Weber. The roster is completed by the guest artists, Frida Leider, Luise Willer, Margarete Klose, and Laholm.

Festival conductors are Knappertsbusch, Paul Schmitz, Karl Fischer, Karl Tutein, and Richard Strauss, the last-named to conduct some Mozart operas and works of his own.

THE CASE OF PUCCINI

A Composer Loved Even by His Detractors

Part I

By THOMAS BURKE

GIACOMO PUCCINI has been dead ten years. During this period there has been no sign of any recoil in the popular taste for his operas. They are a constant feature (unhappily) of every tea shop with a piano and violin. As a general rule, the death of a famous artist (author, painter, composer) carries with it a temporary, and often permanent, oblivion for his work. That has not happened with Puccini, and it may be interesting to seek the peculiar germ which has helped his work to survive the hailstorm of critics and the chill wind of post-mortem.

His case in music is somewhat similar to that of Dickens in literature. The faults of the one were the faults of the other—if we agree that certain exuberances are faults of which no gentleman would be guilty; and each man could borrow or copy. Each made a wide appeal. Each wrote from the heart and often forgot the necessary channel of the brain. Each had a strong theatrical sense. Each pleased a massed public and therefore, and obviously, earned in his lifetime the slings of the higher critics. And each, though his work made no demands upon the more abstruse intelligence, brought to it the equipment of genius.

His Rank as a Composer

Puccini does not, of course, rank in music exactly where Dickens ranks in literature. He cannot perhaps be given a place in the front row of composers. On the other hand, it is bad judgment to rate him, as many do, with the purveyors of ephemeral tinkles. Within his limits he was a composer of genius whose work, without any deliberate truckling on his part, became popular; and it was sound and sincere. The general public may not recognize form and technic; it may not appreciate spiritual heights and depths; but it does respond to sincerity. It knows when a man is giving of his best and when that best is from the common springs of life. Merely popular music for the titillation of tired people does not become a part of a people's life, as Verdi's music did and Puccini's. The work which does that must have blood and soul behind it. It must be the music of a master, though but a Little Master. And that is Puccini's title.

He wrote for simple people, being himself simple, and he wrote not to their minds but to their emotions. If he overcharged his music, and wrung the ultimate pang out of sentiment—well, luxuriance is no very dreadful sin in a niggard and sterile age. This luxuriance may be noted in many another genius whose head is bloody with superior criticism, but as yet unbowed in the world's libraries, galleries and concert halls. And it must be remembered that Puccini was first and last an Italian, and you might as well ask Soames Forsyte to be flamboyantly demonstrative as ask a Latin to be austere.

Essence of Puccini

Perhaps he never heard the voice of God; only the voice of the earth. But he knew the area in which his gifts could most effectively operate, and he cultivated it, and wrote only music centered upon those emotions which are common to us all. His music perhaps did nothing to illuminate or interpret these feelings in a new way, but he wrote with the passion of the artist, and wrung out their essence with a mastery of his medium often denied to his superior. If his sentiment is theatrical, it is because he was a composer for the theatre, not for the chillier platform, and he knew precisely what was or was not effective in the theatre.

Many an intelligent man has laughed at himself for being moved by some lusciously emotional scene in Dickens. Yet he was moved, while similar sentimentalities from the inept, being empty of pulse or power, leave him as cool as they find him. Similarly, many an intelligent man in an opera house has responded to some Puccini aria as it wound itself into his blood, and once outside the house has laughed at himself for being moved by "such stuff." Yet the fact that he had to laugh shows that he was moved against his will, and the fact that he was so moved is proof of the presence of power.

Puccini brought genius to the kind of work which in the common view could be done by "anybody." Too many people can perceive genius only when it occupies itself with the exclusive and rarefied. To create work, therefore, which is instantly comprehended by everybody is to invite sentence of banishment from the superior. That is what Puccini did, and the sentence was passed upon him and carried out by critics who never troubled to make a close examination of the work or of the purpose of the artist. It was enough that it was popular work. His letters make whimsical reference to this contempt, but reading behind them one sees that the whimsical note covers anything but amusement. He was such an exile that even at the age of fifty-six, after Manon Lescaut, La Boheme, La Tosca, Madam Butterfly and La Fanciulla del West, he could rejoice because somebody had written, in some small music journal, a critical appreciation of him. "It is the first voice," he wrote to Adami, his later librettist, "that I have heard raised to vindicate me in the face of so many accusations and so many occasions when I have been forgotten or ignored."

Had his genius been a hole-and-corner affair of limited appeal, he would no doubt have become a pet of the coteries. They would have trotted out his name with an air of esoteric appreciation of true opera. They would have wanted to know why the work of this genius was not performed. In Montparnasse they would have written articles about him in their amateur magazines, and have used his name as a shibboleth of advance-guard culture. But the poor wretch, putting forward sincerely the lyric melody that was his special gift, was discovered by the public without any help from the critics; and of course was said at once to be a hawker of trash; an Ella Wheeler Wilcox of opera. The big public did not ignore him, and so the intelligentsia did. They had to. They had to maintain their attitude, which is that of a woman with a new gown. Hers is the only one. Those worn by ordinary women are rags. And if some gown, some too-marvelous gown which has been exclusive to herself, begins to be available to ordinary women, she sees it suddenly as a poor, rubbishy thing, and is off after another exclusive model.

Vox Populi

Puccini's large public was at once his only reward and his constant punishment. The critics and his more pretentious rivals used it as a weapon and damned him and derided him with it. A man with so vast a popularity could not be a composer entitled to consideration! Giving the public what it wants . . . Facile stuff . . . Saccharine melody . . . Theatrical trickery . . . The "organ-grinder's composer" . . . These were some of the choice phrases used about him. Yet the merely popular composer, turning out merchandise to please the mass, does not have the struggle Puccini had; nor, when he has arrived, does he avoid the easy way and choose the more difficult way as Puccini did. He remains stuck.

Puccini could have done that, if he wished, but he did not. He was always developing; always a more careful workman. From Le Villi to Turandot was a long, hard climb; a spell of outward labor and inward searching. His voluminous correspondence with his librettists is evidence enough of his artistic integrity. In his position of popular success, a man who was content merely to please his public would not spend three and four years on an opera; he would not have had little scenes of his libretti re-written ten or twelve times, until the librettists were half-crazy. He would have said: "I am Puccini. This will be good enough for them," and would have sent off the first draft and have gone out boating or fishing.

But he was not like that; he could not give his second best. Devoted as he was to outdoor sports, he was still more devoted to his work. Not to be at work made him nervously ill and it was not possible for him to let an act of an opera go to Ricordi until he was sure that it had received every stroke of which he was capable.

If his detractors claim that all this labor and searching ought to have produced something greater than a sweetmeat mouse, the answer is that there is great work and small work. Each has its value for the world and its peculiar excellence, and each must be judged by its own standards. If it is said that a man who works in small things can more easily attain his end than the man who works in large things, those who say it know nothing of the processes of creation in art.

Excellence on any one scale is neither more easy nor more difficult of attainment than excellence on any other, given the relative powers. Each demands all the intensity and devotion of that power. The man of medium strength has to exert himself to lift two hundredweight, which the man of great strength can lift without effort. The strong man only approaches the small man's task when he has to lift half a ton. Puccini worked in small things, but he worked with such love and care that, though a work may sink into oblivion, the composer's emotion remains with it as an aroma.

Throughout his musical life it was the fashion to call him "vulgar." Even in the case of Gianni Schicchi, a little masterpiece, there were numbers of people who (though not insensible to the quality of the workmanship) yet assumed superiority; the fact that it was Puccini's work compelled them to sneer. Yet Puccini was not vulgar in the sense of shoddy or flashy; only in the sense in which the florid Italian temperament appears over-expansive to the northern mind. (But no Italian—not Rossini or Verdi or Puccini, not Mascagni or Leoncavallo or Zandonai—ever did anything quite so vulgar as Parsifal.) Flash composers we have always with us, but they do not win the affection of the world as he did; nor would we have done so had his music been really as flash as the critics pretended. He pleased the public because the public can always separate good from bad when the good is comprehensible to it. It is true that much of the greatest work has failed to win the large public, but that is not because the public's taste is necessarily low, but because this work is expressed in an idiom which it has not learned.

Much of the art which has survived is anything but great art, but it was made with passion and the artist's breath was put into it. Thus it outlives much work produced by greater minds, but made with nothing more passionate than intellectual concentration. Work so devised is always brittle and short-lived. No true artist, even of the small sort, sets out to satisfy or gratify anybody or anything save his own integrity; but the artists who endure are those who were in accord with common humanity and not "above" it. The work which satisfies them and their artistic principles will therefore satisfy large numbers of their fellow-creatures who know nothing of artistic principles, but who recognize blood that beats with theirs, and a satisfying expression of their little moments.

Puccini was an artist of the people. Some persons will tell you that this means he was no artist at all. They cannot conceive an artist living with the man in the street and remaining an artist. But the street never yet ruined genuine artists. What has ruined them, and still does, is the society salon or the coterie studio. From these Puccini kept well away.

His life in some aspects ran parallel with that of his great predecessor, Verdi. Both hated social activity and were happy only in the country among the simple—Verdi on his Sant' Agata farm, Puccini at Torre del Lago. The arrival of Wagner partially eclipsed the long reign of Verdi in Italy, and made him suffer for a time what Puccini was always suffering. Both, towards the end, made a return. Verdi, before his death, reinstated himself with Falstaff and Otello, when people discovered that the world was large enough and their interests wide enough to give room for both Wagner and Verdi.

And Puccini, before his death in 1924, sealed his career, and silenced all but a few of his detractors, with Gianni Schicchi and Turandot. These works gave signs that had he lived to Verdi's years he might have produced a work to silence them all.

(To be concluded)

Beethoven in Musical Error?

[The accompanying material was sent to the Musical Courier by Alexander Siloti.

That distinguished musician announces a discovery which should be of deep interest to all serious students of Beethoven.

Mr. Siloti's communication was translated from the German by the Musical Courier.—Editor's Note.]

I HAVE heard Beethoven's ninth symphony interpreted by many conductors, and always, in the scherzo, the first quarter of every measure sounded accented—and so it went through all the 411 measures.

Probably Beethoven had noted the same thing, for he wrote on page 95, second strophe (small score of Wiener Philharmonischer Verlag, No. 30) *Ritmo di tre battute;* and on page 99, *Ritmo di quattro battute.* Thereupon I put all the 3-4 measures into 12-8 and 9-8, and wrote them out fully, in this manner:

When I had thus faithfully followed Beethoven's rhythmic directions, it became apparent that the first two measures, page 92, and the fifth and sixth measures on page 111 are superfluous and should be omitted:

As a result of my discovery, I wrote out the complete score of the scherzo as well as the separate parts; the necessary number of string parts I shall complete before autumn.

When the work goes into performance in its new form, it will be possible to form a correct judgment.

A. Siloti

IN THE NEXT ISSUE

THE CASE OF PUCCINI

PART II

By THOMAS BURKE

Vienna Fêtes Conductor Trio And Renews Love for Mozart

State Opera Restores Three Works—Weingartner, Furtwängler and Walter Exhibit Rare Artistry—Elisabeth Schumann and Paul Bender Give Recitals—Music Day and Festival Preliminaries Applauded

VIENNA.—Weingartner's activities the last few weeks, aside from his duties as conductor of the Vienna Opera's tours in England, France, and Italy, were lively indeed, inasmuch as the Opera brought out three newly staged and partially recast works, two of which—Ariadne and Entführung—are to figure for the first time at the Salzburg Festival.

Entführung (Abduction from the Seraglio), which shows a modern version of the Orient, was conducted by Weingartner. Ariadne, directed by Josef Krips, a young and gifted conductor, shows a remarkably simplified stage as compared to the old setting, while the third of the renewals, Cosi fan tutte, appeared scenically unchanged but with new singers in the principal rôles. Jarmila Novotna is a distinct gain over her predecessor Frau Ursuleac, and Alfred Jerger worthily replaces Herr Hammes. Dr. Weingartner was at the helm and heartily acclaimed by a packed house.

FURTWÄNGLER'S RETURN

An all-Beethoven program, twice performed and twice sold out, constituted the German conductor's return to Vienna. His success was colossal. A man of passion, power and pathos, this master of the baton!

WALTER SCORES

Bruno Walter's latest concert, at which he proffered an organ concerto by Handel and Mahler's third symphony, was so entrancing that the audience remained under its spell for minutes before the volition to applaud could be summoned.

WEINGARTNER TRIUMPHS

Weingartner scored again when he conducted the State Opera Chorus, in the Konzerthaus. The most interesting number on the program was Verdi's last opus: Quattri pezzi sacri, a magnificent work which conductors and choruses wrongly neglect. Bruckner's 150th Psalm, and Miriam's Song of Victory, by Schubert, the latter tastefully interpreted by Zdenka Zika, completed the evening.

Conducting the concert of the Vienna Symphony Orchestra in commemoration of the twentieth anniversary of the founding of the Bruckner Society, Guido Binkau showed himself promising, both as conductor and composer. His choral symphony, in the form and with the words of the Mass, is a work harmonically interesting and technically well worked out. At the same concert a young and unusually gifted English pianist, Alfred Kitchin, played the difficult C minor concerto by Rachmaninoff, acquitting himself with skill and taste.

MORE CELEBRATIONS

Bronislaw Huberman and Erica Morini joined forces in two Bach-Handel concerts. The attractive program contained the double concerto in D minor, by Bach, played at both concerts, and also some rarely heard chamber music by the fêted masters, such as Sonata a Tre, by Handel, and the trio from Musical Offering, by Bach, on a theme by Frederic the Great. The accompanying chamber string orchestra played without a conductor. Both Miss Morini and Mr. Huberman were enthusiastically applauded. At another Bach service, Frantz Schütz played organ works by the master.

SCHUMANN AND BENDER

Upon her return from an extended concert tour, Elizabeth Schumann gave us a much appreciated recital. In addition to Mendelssohn, Brahms and Wolf, Madame Schumann sang a charming group of "young" and melodious Lieder by Weingartner.

Paul Bender, Munich baritone, who had been absent from the Vienna concert stage for many years, offered a recital in which he revealed that as an interpreter of high quality, he is the same artist Vienna has always loved and admired.

For the second time this year, in every corner of Austria, an entire Sunday was devoted to music. Secular, sacred, orchestral and solo music, classical and modern, serious and popular, was played from morning till night in every concert hall in the country, the halls open to everybody free of charge. The performers contributed their services and all musical organizations without exception coöperated to show and prove anew the value of music and the importance of its study in our national life.

MUSIC LOVERS IN AUSTRIA

As preliminaries to the Vienna Festival Weeks, visiting and resident music-lovers have been given many an occasion to enjoy programs so grouped as to present a picture of all forms of Austrian music. There were opera performances, chamber music concerts of works of classical and living Austrian composers, song evenings, light music, and, last but not least, sacred music and operas by the charming Vienna Boys' Choir. In the mornings, the guests principally from Switzerland, France, Italy and America were guided by local *savants* through the treasure-stores of Vienna's art galleries and musical collections. Not only could the visitors take home with them many Viennese impressions of lasting value, but of France as well, for they also heard the French conductor Louis Fourestier lead a radio concert of modern music from his homeland. PAUL A. PISK.

Roth Quartet Marking Tenth Anniversary

THE ROTH QUARTET,
caricatured by Oscar Berger

The Roth Quartet are celebrating their tenth anniversary during the season 1935-36. In January, 1935, they gave the 600th concert of the organization's decade of existence, the occasion being an appearance at Oxford University in England. Following this the quartet fulfilled an extensive tour of England, Italy, Switzerland, Poland, Hungary and Austria.

This summer the ensemble is in New York making phonograph records. In October they will be in Mexico; November and December, on the Pacific Coast; January and February, in the eastern United States. European cities are to hear them in March and April. The entire summer of 1936 is to be spent giving concerts in South America.

During the last two seasons the Roth Quartet have played more than 200 concerts, including five at the Library of Congress in Washington, D. C.; five for the chamber music festivals in Mondsee, Austria; and six concerts in Denver. They have played with practically all the outstanding orchestras of Europe as soloists in the Beck concerto.

In the sketch they are seen at rehearsal.

N. Y. Philharmonic to Play in Boston

After an absence of ten years the New York Philharmonic Orchestra will be heard in Boston next season when it gives two concerts under the direction of Arturo Toscanini at Symphony Hall on March 16 and 17, 1936. The Philharmonic's last concert in Boston was on October 21, 1926, with Willem Mengelberg conducting, and its first appearance there was in the season 1923-24. The New York Philharmonic will play only one other out-of-town concert next season—in Hartford, Conn., during the month of February, the fifth time Hartford has heard the orchestra.

Montemezzi, Here, Working on New Opera

Italo Montemezzi, with Mme. Montemezzi and their son, arrived in New York on July 6. The composer of L'Amore dei Tre Re is at work on a new opera, with a libretto by Sem Benelli. The subject is medieval. He and his family will pass the summer in America, living at Elberon, N. J.

Strauss' The Silent Woman Has Dresden Première

DRESDEN.—The world première of Richard Strauss' latest opera, The Silent Woman (Die Schweigsame Frau), to a libretto by Stefan Zweig, based on a comedy by Ben Jonson, was given at the Dresden State Opera on June 24 before a brilliant audience. Reichsführer Hitler and Dr. Goebbels were both absent, but General Werner von Blomberg and other state officials attended. The seventy-one-year-old composer was frequently recalled with the artists and was especially acclaimed at the end of the first act. The latter portions of the work were somewhat less enthusiastically received.

The amusing *buffo* plot concerns an old admiral who detests noise and who disinherits his nephew when the latter weds a member of a company of strolling players. The nephew plays a hoax on him by inducing him to go through a mock wedding with a young girl of quiet ways, who however turns into a termagant immediately afterward. In an effort to rid himself of his "spouse," the admiral has her haled before judges in a suit for divorce, all this being enacted by the travelling players. In the end, he is disillusioned and forgives the lovers.

The score is marked by considerable complexity and is reminiscent of Rosenkavalier in some of its formulae. It lacks, except for a few attractive passages, the inspiration and inventive powers of Strauss' earlier period, although his orchestral mastery is in evidence. A cast including Maria Cebotari, Helena Jung, Friedrich Plaschke, Martin Kremer and others gave a magnificently staged and brilliantly sung performance under the baton of Dr. Karl Boehm.

C. B.

Academy of Music to Be Auctioned

PHILADELPHIA.—The Philadelphia Academy of Music, famous as an auditorium since its opening night, February 25, 1857, has been placed on the auction block. If no owner is found, the site may become a parking lot. Most of the great musicians of the past seventy-eight years have appeared in this building, and many distinguished political personages have spoken from its stage.

Metropolitan Engages More Artists

Suzanne Fisher, American Soprano and Charles Kullman, Native Tenor, Added to List—Marjorie Lawrence, Australian Soprano, to Join Forces—Kappel and Norena Re-engaged

Edward Johnson, general manager of the Metropolitan Opera Association, has announced by cable from Europe the engagements of several additional artists, including two Americans. Two young native singers to join the Metropolitan forces are Suzanne Fisher, soprano, and Charles Kullman, tenor, both of whom have appeared with success in European opera houses. Marjorie Lawrence, Australian soprano, who has been heard in Paris and elsewhere, has been added to the forces. A reëngagement from among the leading sopranos of last season is that of Eidé Noréna, Norwegian prima donna.

Mme. Norena has been fulfilling opera engagements at the Paris Opera and in Budapest and Prague. She is also booked to give recitals in Munich and Copenhagen.

Another reengagement is that of Gertrude Kappel, Wagnerian soprano, who has been a leading member of the company since 1927-28. She will sing during the first half of the season.

YOUNG AMERICAN ARTISTS ADDED

Suzanne Fisher, American soprano who has won prominence in Europe, has been engaged for the next season at the Metropolitan Opera House. Miss Fisher has been singing at the Opera Comique in Paris this past season, and before that she was a member of the Berlin Staats Opera. She was born in West Virginia; was graduated from the Cincinnati Conservatory of Music and was for three years the winner of a Juilliard Graduate School Fellowship. Her rôles include Madam Butterfly; Mimi in La Boheme; Micaela in Carmen; and Manon in both the Massenet and Puccini operas.

Last year Miss Fisher was a soloist in the Worcester, Mass., Music Festival. Also in this country, the soprano has been heard with the Little Theatre Opera Company, and will be remembered for her singing of the innkeeper's daughter in Fra Diavolo with this organization in March, 1930. Her New York recital début was made under the auspices of the Madrigal Society (Marguerite Potter, president). Miss Fisher is the tenth American to be added to the Metropolitan roster for next season.

Mr. Kullman was born in New Haven, Conn., thirty-two years ago and is a graduate of Yale University, class of 1924. He made his New York début as soloist with the Yale Glee Club at Town Hall in the latter year. Originally preparing for a career in surgery, he gave it up to continue his study of music at the Juilliard Graduate School for two years and in 1927 at the American School in Fontainebleau. In 1928-9 he was an assistant professor of music at Smith College, and sang the title rôles of Handel's Xerxes and Monteverdi's Orfeo in productions under Werner Josten at Northampton, Mass. The following year he was a member of the American Opera Company on tour, appearing in New York in the opera Yolanda of Cyprus by Clarence Loomis, and singing other leading rôles with the company on tour. He also appeared with the Chicago Civic Light Opera Company in that city.

Going to Europe in 1930 to study in Berlin on an exchange Juilliard fellowship, Mr. Kullman made his début as Pinkerton in Madam Butterfly at the State (Kroll) Opera on February 24, 1931. Since that time he has sung each year with the Berlin State Opera, and last season also appeared with the Vienna State Opera, at Covent Garden, London, and at Salzburg. He has been announced to appear again at Salzburg this summer in Falstaff and Fidelio, under Toscanini.

AUSTRALIAN SINGER ENGAGED

Another new artist for the Metropolitan is Marjorie Lawrence, a dramatic soprano who has sung leading Wagner dramatic rôles at the Paris Opéra. Miss Lawrence is an Australian, a native of Melbourne, and went to Paris to complete her studies. She made her first appearance at Monte Carlo in 1932 as Elisabeth in Tannhäuser and subsequently was engaged for the Grand Opéra in Paris. She has sung Brünnhilde in both Die Walküre and Götterdämmerung; La Juive, Salome and Aida.

Close of Paris Music Season Holds Plethora of Tonal Joys

Last Chapter in Season's Story Includes Long List of Music's Elect—Festival Brilliancies Cover All Forms of Presentation

PARIS.—The epoch from late May to the first of July was coincidental with *Les Fêtes de Paris*. A complete review of the musical events which took place in that period would constitute a record of brilliant achievement, and one which would requïre too much space.

A concert that will linger long in one's affections was that at the Paris Opéra, devoted to Fauré. Never had the fresh and limpid beauty of the Requiem, Madrigal á Quatre Voix, Ballade for piano and orchestra, Shylock, and Penelope been heard more effectively. The purity and seraphic sweetness of the French master were admired anew, and for the experience, the Conservatoire Orchestra, conductor Gaubert, pianist Marguerite Long, vocalists Germaine Lubin, Ninon Vallin, Germaine Cernay, Charles Panzera, José de Trévi, and many others merited and won gratitude. The concert was honored by the presence of M. Albert Lebrun, President of the French Republic.

The Concertgebouw

The Concertgebouw Orchestra of Amsterdam, which makes its appearance annually in the musical entertainments of this city, gave four prosperous concerts devoted to Beethoven's nine symphonies. Mengelberg, devout Beethoven Scripturist, conducted and reached the zenith of endeavor in his glowing reading of the last movement of the seventh and the detached serenities of the slow movement of the ninth.

Modern Monteux

This leader's last concert (Paris Symphony Orchestra) introduced folks to Fantaisie for cello and orchestra, by Jean Françaix. The soloist was Maurice Maréchal. After many peregrinations in the wildernesses frequented by so many of the younger composers, it seems that Jean Françaix has come out and is going to be separate. If he does not follow up, with more compositions along similarly noble and soaring lines, the brilliant, deep-felt last movement of his Fantaisie, the music of these days will lose much. At the same concert a sweet young pianist from Naples—Maria Curcio—gave a musical and charming account of her pianistic attainments, as soloist in the Ravel concerto; Scarlattiana, by Casella (friend Alfredo himself wielding the baton), and Boyan Ikanomow's adaptation for string orchestra, of Bach's piano transcription of concerto in D minor, by Marcello.

Mathias Comes to Paris

Ernest Ansermet's program (he conducted the Philharmonic Societe's Orchestra) comprised symphony in D (Haydn), Six Epigraphes Antiques (Debussy-Ansermet), concerto for viola, and the much noised-abroad Mathias-the-Painter Symphony, by Paul Hindemith. The intellectual feats and meditations of Herr Hindemith were warmly received, though they at no time threw off the spark which in music has come to be known as "the vital."

Saint-Saëns

Inaugurating the Saint-Saëns centenary idea, the Philharmonic Society Orchestra gave a program of that master, consisting of overtures, symphonies, songs, and the C-minor piano concerto, the conductor being Charles Munch, the soloists Cortot, Panzera and Cellier.

New Opuses

These days have also heard the creation of no small number of orchestral writings. Two were done by the Ecole Normal Private Concerts, Cortot conducting: Toccata, Bourrée, et Gigue, by Scarlatti-Casella; Introduzione e Allegro, for violin and eleven instruments, by Petrassi; and La Bonne Chanson, for voice, piano and string quintet, by Fauré.

The Opéra

Three Wagnerian performances at the Paris Opéra were extremely elaborate in opportunity for the deeper soul stirrings. Tristan and Isolde had a cast than which there is no better today: Melchior (Tristan), Frida Leider (Isolde), Alexander Kipnis (King Marke), Sabine Kalter (Brangäne) and Schorr (Kurwenal). The same ensemble embellished by Lotte Lehman as Sieglinde, collaborated to make Die Walküre memorable: Leider (Brünnhilde), Melchior (Siegmund), Schorr (Wotan), Kalter (Fricka) and Kipnis (Hunding). The conductor was none other than Furtwängler. His readings won honor for the man who wrote them, for the conductor and lastly for the Opéra Orchestra which, under the influence of Furtwängler's magic touch, shone forth like a resplendent instrument.

Bellini and Verdi

Practically the same company that presented Norma at the Florentine May, repeated it in Paris, and as they did nothing to correct their deficiencies in Italy, they had the same ones in France. The singers were Merli (Pollione), Pasero (Oroveso), Gina Cigna (Norma) and Pederzini (Adalgisa). Vittorio Gui conducted. The general tone was not distinguished, the manner of presentation lacked brilliancy, and the only vocalists in the lot worthy of praise were Pasero and Cigna.

People from *bel Italia* also gave Verdi's Requiem at the Opéra. It was under the direction of Tullio Serafin, with an ensemble of 250. One hundred and twenty choristers, one hundred instrumentalists from the Florence Theatre, the Paris Opéra fanfare, soloists Maria Caniglia, Eve Stignani, Aurelio Maccato and Ezio Pinza, comprised the performing phalanx.

At the Comique

The festival contagion spreading to the Opéra-Comique, that institution showed it in a number of ways. One of them was to create A quoi rêvent les jeunes filles, a one-act opera by Hector Fraggi, poem by Franc-Nohain after de Musset. M. Fraggi has musicalized the sentimental romance of Ninon and Ninette with taste and discretion, keeping his orchestra well within the limits of the subject (not a robust one) treated. M. Cohen conducted. The protagonists were Renée Gilly (Ninon), Mlle. Ertand (Ninette), L. Arnoult (Silvio) and J. Vieuille (Laerte), and as happens at the Comique more frequently than not, just about everything was left to be desired in point of impersonation and singing.

Further doings at the Comique included guest appearances of tenor Lauri-Volpi in Bohéme, Pagliacci and Tosca, and the restoration of La Reine Fiammette by Leroux.

Marionette Opera

Some seasons back the Theatre Beriza created Paul Le Flem's *chante-fable*, Aucassin et Nicolette. It proved to be a delightful composition, and that it maintains its right to such a title was proven when recently it was done by Le Cercle des Essais, in conjunction with the Arc-en-Ciel Marionette Theatre. The inarticulate actors were efficient, and the invisible singers (Mmes. Anssono, Dassil and MM. Bouvier and Lorioux) also did well.

Chamber Music Flourishes

Ensemble art was given considerable impetus when two concerts of modern works, dedicated (excepting a Bartok opus) to Mrs. Elizabeth Sprague Coolidge, were forthcoming. David Stanley Smith (sixth quartet in C), Roy Harris (trio), Bela Bartok (fifth quartet), Milhaud (ninth quartet), Malipiero (quintet), Martinu (sextet), Pro Arte Quartet, Casella's Italian Trio, and Paris Instrumental Quintet, were the composers, compositions and performers.

Pasquier Trio

At a joint recital with Mme. Granger-Daniels, soprano, the Pasquier Trio gave a sound and at the same time subtle reading of Max Reger's trio, op. 77b. The Pasquiers further disclosed their communicative powers by playing the string trio score of various songs sung by Mme. Granger-Daniels. Mme. Granger-Daniels also put forth the first hearing in France of six songs, from Poems for Music, by Princess Nadejda de Bragança, their composer, Tansman, at the piano.

Krauss and Goldberg

In three concerts, Lili Krauss, pianist, and Simon Goldberg, violinist, presented all the Beethoven sonatas for piano and violin. Realizing a splendid ensemble, they played with nobility of style and deep comprehension.

Other chamber music events on the *primavera* schedule included the Léner Quartet, in Franck, Debussy and Ravel; Paris Instrumental Quintet in Guillemain, Mozart, Malipiero, Debussy and Schmitt; Louta Nouneberg, pianist, and Luigi Silva, cellist, in Petrassi, Schubert, Scarlatti, Chopin and Debussy.

Piatigorsky

This artist comes to Paris like a conqueror—one of the rare cellists ever to have the compliment of an over-flow of seats on the stage. Accompanied by Ivor Newton, he made entrancing work of Vivaldi-Bach, Beethoven, Francoeur, Weber, Debussy and de Falla. He also gave the first performance of Italian Suite, by Stravinsky—as adorable a set of pieces as has come from any modern pen.

Milstein

Opening with a reading of the Vitali Chaconne, which for sweep and majesty carried all before it, and continuing through Bach, Beethoven and Glazounoff, Milstein again disclosed himself the possessor of a technic *hors de pair*, and an interpreter of catching youthfulness and sincerity. In Beethoven the player's variety of nuances, his spontaneity and clear-headedness, were prodigious.

Soriano and Perring

These young artists, from the Boucherit-Chailley School, Paris, also figured prominently in recent concerts. Assisted by Reine Gianoli at the piano, Denise Soriano fluently delivered and poetically interpreted sonatas by Schumann, Brahms and Fauré; while Alban Perring, accompanied by Mme. Loiseau, gave proof of finished technic, tonal refinement and French finesse, in a list of Veracini, Mozart, Saint-Saëns, Hahn and Fauré.

Other violinists of the period were Robert Kitain (Gaveau Hall), Veda Reynolds (American Women's Club) and R. Konrad (Ecole Normale), not to overlook Orlando Barera, who gave a telling exhibition of his delightful artistry at a musicale in the salons of Emma Eames.

Pianists

The keyboard part of this story is quickly told. Cortot gave two Chopin recitals, Henri Etlin played four. France Ellegaard was interesting in Mozart, Liszt and Chopin; Ady Jaspard, who is particularly dedicated to new music, made pieces by Tcherepnine, Longas and Paul Paray enjoyable; Eugen Taizline disclosed a talent for music of large dimensions in super-works of Bach, Liszt, Moussorgsky and Chopin; while Eduardo del Pueyo performing at the Lope de Vega Tricentenary Celebration (University of Paris) maintained his title as one of the best of Spanish pianists.

Vocalists

Paris never goes in strong for song recitals, and it is therefore not surprising that *les Fêtes* did not attract the warblers. Lily Pons, however, gave a charity concert at the Opéra-Comique. Liesbet Sanders sang an evening of folk-songs; cinema-tenor Josef Schmidt gave a recital of songs and arias; while Grace Moore is to be heard in a charity recital, sometime in July, at the Chatêlet.

Tenor Competiton

Though singers were scarce, one Sunday afternoon I heard forty different tenors sing forty grand opera arias. It was the prize competition organized by Comœdia and the Union Professionnelle des Maitres de Chant. One hundred and sixty-five contestants entered the lists. French and Belgians were admitted, the age limit was thirty-five, and only non-professionals were welcomed. The jury was Huismann, director of Fine Arts; Jacques Rouché, director of the Opéra; Henri Rabaud, director of the Conservatoire; Charpentier, Hué, Pierné, Widor, Schmitt (Presidents of Honor); Thomas Salignac, president of the U. P. M. C. F. (president of the jury); Paul Le Flem, composer, representing Comoedia; Lherie (creator of Carmen); Donalda, Escalais, Hahn, Calvé, Gheusi, Boissy, and others.

The final contest went off without a hitch. The first prize (1,000 francs) was awarded to Georges Noré, of Paris, singing Boheme. Noré is twenty-five and a cashier in an insurance company. Aristide Fronval, of Toulouse, singing Sigurd, and Jean Patart, of Rheims, singing Tosca, received second prize (500 francs each). Fronval is thirty, a wood-worker; Patart is twenty-one—his occupation I do not know. There were seven honorable mentions. A few days after receiving the first prize, Georges Noré was notified by Director Jacques Rouché that, commencing with October 1, 1935, he would be a regular member of the Paris Opéra.

The Sakharoffs

Clotilde and Alexandre Sakharoff gave two recitals in the Opéra Comique. At the first the Pasdeloup Orchestra, under Leon Loicq, furnished the musical background. Tansman conducted his own Exotique, a stunning Oriental evocation realized by Alexandre Sakharoff. The evening was one of ever-increasing charm. Debussy, Chabrier, Turina, Mompou, Bach and Couperin were some of the composers to whose scores the Sakharoffs deployed their art.

More Concerts

How often it happens that a performer makes a large instrument sound small but rarely does it happen that a musician succeeds in making a small instrument sound unlimited. Such a rare prestidigitator is Segovia, whose instrument is the erstwhile guitar. Knowing the confining limits of merely material means and the endless horizon of musical idea, his program of Handel, Castelnuovo-Tedesco, Bach, Torroba, Turina and Albeniz was both sweeping and dazzling.

Other manifestations that helped us do-nothing reporters to while the idle hours away were the audition of De Profundis, by Marcel Dupré, in the Saint Theresa Chapelle; an organ recital at Sainte-Clotilde, by Charles Tournemire, playing his own Seven Choral-Poems; the Triton Society, giving the first hearing of works by Francaix, Thiriet, Bernac, Larmanjat, Schmitt and Malipiero; Joaquin Nin (pianist-composer), Maria Cid (soprano) and Jeanne Bachelu (violinist) offering a program of Spanish eighteenth century; and (though this one I did not hear) Suzanne Fisher singing songs, and Lucie Rosen, playing the theremin, one evening at the American Embassy, Mrs. Straus, wife of Ambassador Straus, being the hostess. Ivor Newton played the accompaniments.

IRVING SCHWERKÉ.

KIRSTEN FLAGSTAD

has been awarded the gold medal of honor by the King of Norway, who presented it to her in recognition of the Norwegian singer's success during her first season at the Metropolitan Opera House this past winter. The presentation was followed by a dinner in her honor attended by 150 leading citizens of Oslo.

Ethlyn Salter Heard in Concert

WHITE PLAINS, N. Y.—Ethlyn Salter, contralto, was enthusiastically received for her dramatic and musicianly delivery of operatic music in the studio of Caroline Beeson Fry on June 24. Miss Salter was heard as Amneris in the second act duet scene with Aida and as Azucena in excerpts from Il Trovatore. Miss Salter has been coaching opera rôles with Emilio Roxas.

Miss Salter left a few days later for California, where she will spend the summer. Besides working on concert programs and opera rôles, she is to sing there. E. H.

Ludwig Juht Plays Own Concerto

Ludwig Juht, soloist on the double-bass, and member of the Boston Symphony Orchestra, before leaving for Europe was heard at the Boston "pop" concert in his own concerto. He expects to participate in a score of concerts in Estonia and elsewhere during the summer.

Lily Pons, En Route to Hollywood, Finds Life A Gay Swirl of Activity

Soprano Looks Forward to Making First Musical Film—Had Enthusiastic Receptions in London and Paris Opera Débuts

Lily Pons' suite atop the Savoy-Plaza was in a state of excitement the day before she left for Hollywood and her first picture. The prima-donna was having a permanent wave. While awaiting her, Miss Tirindelli, the singer's secretary, dashed from one phone to the other.

"No, Miss Pons is not here. An interview? I can't see how that is possible. She leaves tomorrow for the Coast and all her time is taken."

The interviewer was persistent. Miss Tirindelli, having been in similar shoes herself at one time, weakened a little finally. "Well, call in the morning early and I'll try to squeeze in a few minutes. But I don't promise!"

"Miss Pons is shipping her car to California tonight with the chauffeur," she continued, settling herself in a roomy chair, and addressing the writer, who was also in wait for Miss Pons. "Charlotte, the cook, has already left. Pons has taken a beautiful house in Beverly Hills. . . ." The telephone rang. This time it was a patroness of music who wanted to say good-bye. It took ten minutes to dissuade her.

"Where was I?" Miss Tirindelli tried to take up the conversational threads.

"The house in Beverly Hills . . ."

"Oh, yes. It has a lovely garden and swimming pool. . . ."

A loud knock at the door. Enter a boy with a huge box of flowers. The room was already filled with all sorts of blooms.

"Pons begins work on her first picture. . . ."

Enter Madame

Then another interruption but this time a welcome one . . . the singer herself, followed by her dog whose name sounds something like that childhood candy, Penuchi. Miss Pons looked charming in a dark red knitted suit with a white leather sleeveless jacket and a jaunty little hat on her freshly waved hair. Penuchi made a dive for the lunch table. In the next hour he ate five pieces of Melba toast, which the writer was weak enough to give him. Miss Pons was too busy getting her messages, giving Miss Tirindelli instructions and opening her flowers to scold him.

"Look," Lily Pons cried out with childish delight. "Look, Penuchi." From among the flowers in one of the boxes she took a small toy dog and made it bounce across the floor by pressing a rubber bulb attached. Penuchi gave one look and began to investigate. He soon gave up in disgust and concentrated on the last piece of toast.

While Miss Pons hurried around the room, she answered several questions over her shoulder.

"How do you feel about going to California?"

"Wonderful. I get there Friday, June 21, and begin work about July 1. Jerome Kern is writing the music and Dorothy Fields the lyrics. It is a Pandro Berman production for RKO and John Cromwell is the director. Love Song—is it not nice?—is the picture's name." She did not know yet who was to be her leading man.

"When do you return?"

"October first. Then I am to have three months' vacation. I will take a little house somewhere in Westchester County and rest and get ready for my concerts, radio, and performances at the opera which will be in January. So far there will be five. I saw Mr. Johnson in London. He is so able and sincere that I am certain he will make a success of managing the opera. He is determined to do so."

A Belated Paris Début

"Speaking of opera," she hurried pulling on a fresh pair of white gloves. "I really enjoyed my Paris début. They were marvelous to me when I did my two performances of Lucia and one Rigoletto at the Grand Opera. Then there was also a benefit at the Opera Comique for the Veteran Artists. A Mr. Taylor left a large estate called Pontodame to be used for a home for these old people. I was a member of the association before I had really started on my present career and when they gave me a reception at the home they showed me my original application slip and presented me with the first gold medal ever stamped and given to anyone. I was thrilled."

"In London," interrupted Miss Tirindelli, "she also had fine receptions at her three

LILY PONS,

her mother, Mme. Mary Pons, and Maestro Alberti de Gorostiaga, her vocal teacher, who accompanied the singer to America on the SS. Bremen.

performances of the Barber of Seville at Covent Garden, which also marked her début in the British capital."

"And a command performance for the Jubilee," added the little singer. I was so impressed by the spontaneity of the English public. Always I had been told that they were very cold. Instead I found them most attentive and especially appreciative. It was, you can imagine, a complete surprise. London now is in its full glory. There is a feeling of gaiety and well being, the result of the Jubilee. The Duke and Duchess of York attended and I was presented to them in their box after the performance. . . ."

"Don't forget Glyndebourne," cautioned her secretary.

"Oh, that was an interesting experience, too," said Miss Pons. "The festival there. They are trying to make an English Salzburg of the place which is but two hours from London. The theatre is on a magnificent estate and meals are served in large halls before the performances. I heard the Magic Flute the opening night and it was very beautiful. . . ."

Pons glanced at a tiny wrist watch and then grabbed the writer's hand in a hurried good-bye, at the same time giving more instructions in staccato French to Miss Tirindelli. As Pons ran out the door, both phones started a duet and the battle was on again. In the midst of it, Mme. Pons, the singer's mother, a merry eyed but older duplication of her daughter, came in with two gentlemen, Maestro Alberti de Gorostiaga, the singing teacher who has accompanied his pupil to America this season, and a Reverend Father who had been host for lunch at Riccardi's.

"C'est bon. Tres bon" was the lady's comment about the lunch. And fanning herself with a tiny handkerchief, she continued: *"Mais c'est tres chaud? Terrible!"*

And when there was a lull in the room, but only for a second or two, Miss Tirindelli added that while Pons was in London she had made several new recordings of her voice which were excellent.

Then, as Miss Tirindelli joined with the three newcomers in a vivacious conversation in French, the telephones began to ring again.

"Goodbye, *madame, messieurs* and Miss Tirindelli," cried the writer rising to go and hurrying out, while the secretary called instructions over the house phone to discontinue all calls for a half-hour. J. V.

Operas and Ballets at New York Stadium

(*Continued from page* 5)

But to Albert Spalding, who never played better, was given the strongest hand-percussions of the evening. Impeccable style, beauty of tone, and warm sentiment informed the violinist's playing of Mendelssohn's concerto in E minor. He was recalled again and again, adding Sarasate's Romance and Brahms' Hungarian Dance with Mr. Iturbi at the piano.

Manuel De Falla's ballet music, The Three Cornered Hat, ended the program in good humor and called forth more enthusiasm for the conductor and the orchestra.

Adolph Lewisohn, to whose generosity New York City owes the place for outdoor concerts, outlined the plans for this season.

M. S. W.

Aida Opens Operatic Series

Aida opened the operatic series at the Lewisohn Stadium on June 28 and was repeated June 29. The first performance was heard by about 7,000 persons, who responded to the appeal of the Verdi work. It was well staged, and finely sung by the following cast: Aida, Rose Tentoni; Amneris, Cyrena Van Gordon; Radames, Paul Althouse; Amonasro, Mostyn Thomas; King, Louis d'Angelo; Messenger, Louis Purdey; High Priestess, Paceli Diamond, with the leading ballet dancers Monna Montes and Leon Fokine. The orchestra was under the direction of Alexander Smallens, who is entitled to a goodly share of the evening's success.

The cast was a familiar one, several members having sung the same opera at the Stadium last summer. Miss Tentoni in the title part easily caught the favor of the audience through her intelligent conception of the rôle both vocally and histrionically. Hers is a fresh, young dramatic voice, carefully and finely schooled, used with effectiveness. She is a clever little actress whose movements are spontaneous and easy. Moreover, Miss Tentoni makes an attractive figure.

Equally commendable was Mme. Van Gordon, an ideal Amneris, both as far as lusciousness of voice and stately bearing are concerned. She was well received.

Althouse, a favorite with these audiences through his numerous performances, made a manly and heroic Radames, fully adequate vocally to the demands of the rôle. His voice had volume and richness and he was easily heard over the chorus and orchestra. After the Celeste Aida aria Althouse was warmly acclaimed.

Mr. Thomas, the Amonasro, revealed a pleasant sonority of voice. The balance of the singers were good in their parts. J. V.

Fokine Ballet in First Program

Audiences of about 8,000 each night greeted the season's first appearance of the Fokine Ballet on July 1 and 2. The program included the playing of Weber's Euryanthe overture and that to Borodin's Prince Igor by the orchestra, under Alexander Smallens. The danced numbers were Adventures of Harlequin, a "choreographic comedy" by Michel Fokine to music of Beethoven; and two restorations from the old Ballet Russe repertoire, Le Spectre de la Rose, to Weber's Invitation to the Dance; and the Polovetzkian Dances from Prince Igor.

Paul Haakon's guest appearance in the Weber ballet, in the rôle made famous by Nijinsky, was the highlight of the evening in a technical sense, although this artist does not command the fire and suggestive qualities of that great figure. Dorothy Hall mimed the rôle of the Girl in this opus. The cast for Adventures of Harlequin, a pleasant if not highly original concoction on the traditional *commedia dell-arte* model, was headed by Vitale Fokine, the producer's son; Edna Veralle, Harold Haskin, Wiora Stoney, Eugene Loring, George Kiddon, Helen Halversan and Thelma Himmel. The orchestra appeared at less than its best in the Beethoven music. The color and dynamic power of the Igor dances again captivated the audience, as performed by a large corps, the respective groups of which were headed by Winona Bimboni, Edna Veralle and Harold Haskin. Mr. Smallens and the orchestra excelled in the purely symphonic numbers, and shared warm applause with the dancers.

Faust Performed

Two performances of Faust were the second opera productions at the Stadium on July 4 and 5, with Mr. Smallens again conducting. Fourth of July attractions elsewhere did not prevent an audience estimated at 6,000 from attending on the first evening. The performance was a spirited one. Maria Kurenko, as Marguerite, was a wistful and appealing heroine, pleasing to the eye, with a voice of clarity and charm, employed in musicianly manner. She had especial success with the Jewel Song. Armand Tokatyan's full and vibrant tenor tones were displayed to excellent advantage in his arias and concerted numbers, and he was a buoyant, youthful-appearing hero. Leon Rothier gave his familiar, highly traditional Mephistopheles, and Joseph Royer was sonorous and dramatic as Valentin. Others in the cast were Paceli Diamond, an excellent Siebel; Philine Falco, an experienced Marthe; and Ralph Magelssen as Wagner. The chorus sang with amplitude and good quality of tone. The conducting of Mr. Smallens was vigorous and effective.

R. K.

North Germany Recalls Famous Masters

Bach, Handel and Schütz Celebrations Staged in Historic Cities

Hamburg.—Celle, Lüneberg and Hamburg, with which the great names of Schütz, Handel and Bach must forever be associated, put on impressive festivals in their honor.

The most important was held at Celle, the smallest town of the three. The setting is unique, to say the least, for Celle has never changed, and has faithfully conserved its ancient aspect. The inhabitants of Celle love its history and no sacrifice is too great for them when it comes to preserving its original phy..iognomy.

For the present occasion the theatre in the old castle (built in 1685) was reopened, several members of the Berlin Government and Reichsmusikkammer, and the entire Celle population witnessing the event. Fritz Schmidt, organist, instrument maker and choir leader, had chosen for the theatre's "consecration" a program of Bach and his contemporaries which was called Court Music from 1700. The concert eventuated at high noon; the evening brought a performance by the opera troupe from Braunschweig, of Handel's Tamerlane as adapted by Hermann Roth, one of our best Handel scholars.

Ancient Passion Restored

The following morning was made memorable by Schmidt, his chorus, and instrumentalists, in a Passion written in 1637, by Mancinus of Celle, for divine service. Schmidt did the work as it was originally conceived. The entrance of the chorus, garbed in black and singing an anthem in unison, was profoundly impressive.

Lüneberg Celebrates

The principal festival activities at Lüneberg occurred in the churches. Early in the morning there was beautiful bell ringing and chime playing, and at noon all the children of the town came to St. John's to listen to the organ. Evening hearers at St. Michael's enjoyed the St. Nicolai Choir. The following day Prof. Reinicke, archivist, exhibited and explained the famous Buchmayer manuscripts.

Hamburg Bows to Bach

The Reichsmusikkammer, which arranged the German Bach Festivals, also planned that of Hamburg with a solid week of music. All the Hamburg orchestras as well as various choruses and many soloists, united in doing homage to the Great Cantor. The inaugural concert in Music Hall was by the Broadcasting Orchestra, Gerhard Maas conducting in Dr. Karl Muck's place. Outstanding festival productions were the St. Matthew Passion (Eugen Jochum, conductor; Erb, the Evangelist) and chamber music by Friedrich Brinkmann, organist at St. Michael's.

Practical Proofs

The inspiring Hamburg Festival aroused people to take steps to enlarge the city's choral life, to which end many interesting announcements have been made, one of them assuring the imminent refounding of the famed St. Michael's Choir, formerly headed by Sittard.

Edith Weiss-Mann.

Maier Opens Juilliard Summer School Concerts

Guy Maier opened the concert series at the Juilliard Summer School, New York, on July 8 with a performance of the Debussy ballet, Le Boite a Joujoux illustrated by colored slides, and a Musical Journey to Spain and Majorca. Next day he played Mozart's C major concerto for his large Methods and Materials class. His other class courses consist of an Adult Beginners class for demonstration purposes, a course in two-piano ensemble, and for his private students a short series of class lessons in the Essentials of Interpretation. Next season when not on tour Mr. Maier will divide his teaching time between Ann Arbor, Mich., and New York. The Juilliard School reports that Mr. Maier's summer class is a crowded one.

Brailowsky at Summer Home in Lausanne

Lausanne, Switzerland.—After a series of sold-out recitals in Spain and Portugal, Alexander Brailowsky is now at his new home in Lausanne. The Russian pianist returns to America in January for his eighth tour there. I. S.

Rosenkavalier Finely Done By Berlin State Opera Forces

Strauss Work Re-Staged—Bach Concerts, Chopin and Nordic Music Claim Attention

BERLIN.—A completely new staging of Der Rosenkavalier was a triumph for Clemens Krauss and his associates whom he brought over from Vienna. Régisseur Josef Gielen and Alfred Roller, responsible for the decorations, created scenes of magnificence imbued with Viennese gaiety. An uncut Rosenkavalier is a novelty to Berlin, and its success must be credited to Krauss, who has revealed himself an interpreter of Strauss *par excellence*.

Jaro Prohaska, new to the rôle of Baron Ochs, needs to become freer in mood and movement, though he contrived to bring much harmless banter and graciousness to the part without being too boisterous. Tiana Lemnitz, as Octavian, had no easy task for one whose field is the "youthful dramatic," and through a blend of boyish impetuosity, charm and delicacy, made a most favorable impression. Viorica Ursuleac as the Marschallin gave depth of feeling and mellowed beauty to this appealing figure. She was certainly the outstanding member of an excellent cast. Adele Kern, from Vienna, did Sophie with becoming ardor and made her a winsome creature. Grossmann as Faninal, and Roswaenge as the tenor, had distinction in their respective rôles.

DER WILDSCHÜTZ CHARMS

An evening of unalloyed pleasure is offered by Lortzing's Wildschütz. Leo Blech gives to this delightful music much freshness and humor, while Régisseur Rudolph Hartmann's cleverly conceived stage-play adds the spice that makes the folklore wit of Lortzing's work an artistic achievement worthy of the Staatsoper's resources. The Gretchen of Else Tegetthoff, the Baculus of Eugen Fuchs, and the Gräfin of Margaret Arndt-Ober, are high-merit impersonations in effervescent comedy, not to forget the surpassing vocal gifts each brought to his rôle. Kaethe Haidersbach as the Baronin, Karl August Neumann as the Graf, and Marcell Wittrisch as the Baron, also entered with zest into the spirit of the play, proving once more how distinguished a performance the Staatsoper can offer when its best artists are so well cast. Both ensemble and conductor Leo Blech had success.

Edwin Fischer with his chamber orchestra significantly contributed to the Bach Week Festival by performing (in four evenings) all the Brandenburg Concertos and the nine concertos for one, two and three pianos. The series met with a warm reception. There were packed houses, superb playing, and ovations.

VON KOCZALSKI IN CHOPIN

The public's delight in pianistic display of virtuoso proportions was amply demonstrated when Raoul von Koczalski gave a Chopin recital in Beethoven Saal. Koczalski's art is deeply rooted in the De Pachmann manner of treatment. With caressing touch he played waltzes, mazurkas, études, and the A major ballade. A capricious, tender, gracious Chopin unfolded under his facile fingers, and while there was no hint of him as a sterner, impassioned patriot, the player's success was immense and his readiness to add encore upon encore endeared him to an audience whose enthusiasm knew no bounds.

NORDIC PROGRAM

A Nordic evening by Hermann Stange conducting the Philharmonic Orchestra introduced works seldom heard here. Jon Leif's Islam overture owes much to the stark melancholy of Sibelius, plus a Germanic influence traceable to German study. Antoinette Toini, mezzo-soprano, sang Sibelius' ballade for voice and orchestra, Des Fährmanns Bräute, her extensive range serving admirably in the dramatic presentation of this weird music. Sibelius' fifth symphony was the *piece de résistance*, but it at once seemed obvious that the man who was interpreting it had himself never heard it performed. While one takes pleasure in commending the zeal that brought unfamiliar works to notice, one also has to admit that a reading so inadequate as this one did service neither to Sibelius nor his opus. That the symphony was well received is proof of the vitality of its musical content and the innate quality of the orchestra.

HANS L. HENIOT.

BETTINA MARTINELLI'S engagement to Mario Libotte of Rome, Italy, has been announced by her parents, Mr. and Mrs. Giovanni Martinelli. (Photo by V. Laviosa.)

Peabody Conservatory Confers Master of Music Degree

BALTIMORE.—Wilmer T. Bartholomew, of Baltimore, has the distinction of being the first to receive the Master of Music Degree conferred for the first time by the Peabody Conservatory of Music this year. The degree was officially conferred upon him on May 31 by the president of the board of trustees of the Peabody Institute at the graduation exercises. Mr. Bartholomew, formerly from Shamokin, Pa., holds his Bachelor of Arts and Master of Arts degrees from George Washington University and has taken other required academic work at Johns Hopkins University, and obtained his Peabody Teacher's Certificate in piano in 1928, and in harmony in 1931. He gave his Master of Music recital on May 24, at which he played an entire program of his own compositions, including a fugue for string quartet, a canon for violin and cello, Requiem for male chorus, White Violets for soprano, a group of piano works, and a string quartet. He was assisted in the performance of these works by the advanced students of the conservatory.

Because the requests which the Peabody has received concerning the granting of a Master's Degree in Music have become so numerous and because more and more are educational administrations demanding degrees of candidates for teaching positions in music as well as other branches, the Peabody Conservatory decided to grant such an award this year, in fairness to the students wishing to study here. As in all other awards, the Master's Degree is based primarily upon achievement, not upon the number of semester hours which the student spends on the work. The Master's Degree is open to all candidates who can demonstrate, either by the possession of a Bachelor Degree from a fully accredited college or conservatory, or by examination that they are musically and academically qualified to undertake the advanced work required.

Tentoni Scheduled for Five Aida Appearances

Rose Tentoni, young American soprano, is singing the title rôle in Aida five times this summer. The first two performances were at the Stadium concerts in New York on June 27 and 28, the third will be in the Hollywood Bowl, on July 27 and the last two with the Philadelphia Orchestra in Robin Hood Dell on August 19 and 20. During the first week in September Miss Tentoni has been engaged to sing twice at a large convention in Bedford Springs, Pa.

Kullman Goes Under Judson Management

Charles Kullman, American tenor of the Vienna Staatsoper who has been engaged for the Metropolitan next season, is under the direction of Concert Management Arthur Judson, Inc., division of Columbia Concerts Corporation. Mr. Kullman will be heard here in concert and with orchestra as well as in opera. This spring he sang at the Florentine May Festival and during July and August he is to be heard at the Salzburg Festival singing Florestan and Fenton in Toscanini's performances of Fidelio and Falstaff.

Second Annual Reading Festival Presented

Paul Althouse, Orsola Pucciarelli and William Maier, Natives of City, Are Soloists

READING, PA.—The second annual music festival of this city was held on June 3 and 4 in the stadium of Albright College. Both concerts were highly successful, and justify the plans that are already being made for next year's event.

Willy Richter was the conductor, wielding his baton over a chorus of 1,000 and an orchestra of 100. Opening the first program, Dr. J. Warren Klein, president of Albright College, and Mayor Heber Ermentrout greeted the audience. The first musical offering was Flotow's overture, Stradella, played by the festival orchestra, with Fred Cardin conducting. Choral numbers, America the Beautiful, by William Arms Fisher, a Bach chorale and Cesar Franck's setting of Psalm 150 came next, displaying Mr. Richter's fine control of the huge chorus. The Reading High School Chorus (Kathryn M. Hassler, director) scored in performances of the Gloria from Mozart's Twelfth Mass, an arrangement of a Chilean folksong and Handel's Coronation Anthem. Other orchestral numbers were the Arlesienne Suite of Bizet and the chorus and finale from Die Meistersinger, reflecting much credit on the instrumentalists and their leader. Soloists on this occasion were Orsola Pucciarelli, coloratura soprano, and William Maier, baritone, both Reading singers. The audience acclaimed Miss Pucciarelli for her singing of the Caro Nome aria from Rigoletto and gave plaudits to both soloists in the duet, Piangi Fanciulla from the same opera.

ALTHOUSE WINS TRIUMPH

The second concert was a triumphal evening for Paul Althouse, Metropolitan tenor, whose home was formerly in Reading. Mr. Althouse was soloist before an audience of 4,000, drawn from all over this part of Pennsylvania. The proceeds of this program went to the establishment of a fund to be known as the Paul S. Althouse Foundation. Income from this fund is to be devoted to aiding worthy students of music at Albright College.

Mr. Althouse sang the narrative from Lohengrin and the Prize Song from Die Meistersinger, displaying his notable vocal and interpretative powers. He was given an ovation by his enthusiastic hearers, audible all over the stadium despite the fact that he had refused microphones. Another highlight of this concert was Mr. Maier's performance of the baritone solo in Song of the Marching Men from Hadley's The New Earth. This excerpt from the work of an eminent American composer met with a rousing reception. Several choral and orchestral numbers were repeated from the previous night. R. T.

Sevitzky Conducts Aida Performance at Little Boars Head, N. H.

NORTH HAMPTON, N. H.—The estate of Mr. and Mrs. Arthur L. Hobson at Little Boars Head was the scene last month of an open-air production of two acts of Verdi's Aida, conducted by Fabien Sevitzky. Nearly 3,000 persons attended. There was a cast of 120 and an orchestra of the same number. The principals were Frances Madden as Aida, a singer of clarity and charm; Edna Merritt, who gave an impressive portrayal of Amneris; Howard Harrington, a Rhadames of good voice and presence; A. Colonna sang and acted well as Amonasro; Edmund Boucher was effective as the King; and Arthur Grenier scored in the part of Ramfis. The ballet was directed by S. Russakof. The cast and orchestra of this performance were all members of the Sevitzky Ensembles. After the opera, Robert Kelly conducted a band concert. Last year, Mr. Sevitzky directed Cavalleria Rusticana at Little Boars Head. K. W.

Rita De Leporte, Metropolitan Ballerina, Marries

Rita De Leporte, prima ballerina of the Metropolitan Opera Association, was married on June 23 to Douglas Joseph Murphey of St. Louis. Elda Vettori, soprano of the Metropolitan, sang two solos at the wedding, and the bride was escorted to the altar by Earle R. Lewis, treasurer of the Metropolitan. After a motor trip to Colorado, Mr. and Mrs. Murphey will live in St. Louis. The bride is giving up her professional career.

National Symphony Orchestra Arranges Summer Series

Under the general direction of Dr. Hans Kindler, the National Symphony Orchestra will this summer present Washington's first season of outdoor symphony concerts. A six-weeks' season beginning July 14 has been definitely arranged. The programs are to be presented on a barge anchored in the Potomac River near Lincoln Memorial.

Dr. Kindler has already engaged three conductors to officiate at some of the concerts. After personally conducting the first two programs, Dr. Kindler presents Antonia Brico, conductor of the New York Women's Symphony Orchestra, as director for one week. Later in the season Sandor Harmati, director of the Westchester Festival and Rudolph Ganz, pianist-conductor, who is director of the Chicago Musical College, will conduct. In addition to the guest conductors, soloists will come to Washington to feature in the Sunset Musicales.

Two concerts will be given each week beginning at sunset on Sunday and Wednesday evenings.

Steel Pier Opera Begins Season

The Steel Pier Grand Opera Company opened its eighth summer season on the Steel Pier at Atlantic City, N. J., June 29. Performances are scheduled every Saturday and Sunday evening to mid-September with opera and principals identical both evenings.

A double bill, Wolf-Ferrari's The Secret of Suzanne and Leoncavallo's Pagliacci, was offered for the opening with Thalia Sabanieeva, soprano of the Metropolitan Opera; Charlotte Symons, new soprano of the Metropolitan Opera; Aroldo Lindi, principal tenor, Royal Opera Covent Garden; Edgar Allan, baritone of The Great Waltz; James Montgomery, principal tenor, Philadelphia Orchestra Opera; Leo de Hierapolis, baritone, Philadelphia Grand Opera, John Swayze, baritone.

Pagliacci had Aroldo Lindi as Canio, Charlotte Symons as Nedda, Edgar Allan as Tonio, James Montgomery as Beppe and John Swayze as Silvio, while The Secret of Suzanne included Thalia Sabanieeva and Leo de Hierapolis. The season's performances are under the direction of Jules Falk, music director of the Steel Pier, with Henri Elkan conducting and Stuart Ross assistant conductor.

Gena Branscombe Sails for England

Gena Branscombe, American composer and conductor, sailed on the SS. Aquitania, June 26, for a visit to England. During her stay there Miss Branscombe will conduct a concert in London on July 22, probably under the auspices of the Society of British Women Musicians, an organization which has already presented some of her major works. She also is to spend some of her time in London studying manuscripts of fifteenth century music in the British Museum, and hopes to bring back to America some choral works hitherto unknown here.

One of the objects of Miss Branscombe's trip was to join her daughter, Gena Tenney, also a composer, who is a scholarship student at the Royal College of Music in London. Miss Tenney graduated from Barnard College in New York in 1933, when she was awarded an international student fellowship for the Royal College of Music. Last December she won her degree there as an Associate of the Royal College of Music and also was the recipient of the Foli Scholarship in composition. She is already the composer of an overture for orchestra, a string quartet, three fugues for piano and several songs. She has conducted the college orchestra at six public concerts. Miss Tenney and her mother return to America during the middle of the summer.

Shackley Resigns from WOR Post

George Shackley, one of radio's pioneer musicians and since June, 1928, general musical director of WOR, has resigned from his post at this station. Mr. Shackley will devote a great part of his time to the presidency of the newly formed Treasure Chest, Inc., an organization creating, manufacturing and selling radio premiums. Mr. Shackley's resignation from WOR was effective July 7. It was tendered some time earlier and accepted reluctantly by the board of directors of WOR.

Milan Symphonic Life Saved By Newly Formed Orchestra

Eminent Conductors, Renowned Soloists, and Liberal, Eclectic Programs Make Season Pay

MILAN.—Unlike Rome, Florence, and Turin (cities which have permanent symphony orchestras whose seasons run from the autumn until late spring) Milan possesses no *bona fide* symphonic organization and, for such fare, has to wait until the Scala season is finished and the theatre orchestra is free to play in concert.

This year, after the Scala people had given us the Beethoven symphonies under Klemperer's direction, they declined to give any more concerts, and had not certain citizens collected funds and organized a society composed mainly of the former Milan Symphonic Association, the city's orchestral life this season would have stopped with Klemperer's Beethoven.

But as it turned out, eight more concerts were forthcoming. La Scala contributed the hall and the new orchestra engaged eminent soloists in order to attract the public.

Named in the order of the concerts, the conductors were Antonino Votto (Beethoven, Tommasini, Ducasse, Dukas) Desiré Defauw (Handel, Prokofieff, Casella, Strauss) Philippe Gaubert (Franck, Debussy, Enrico Porrino, Gaubert, Respighi) Oswald Kabasta (this concert was by the Vienna Symphony, playing Vivaldi, Schubert, Tschaikowsky, Strauss, Wagner) Massimo Freccia (Castelnuovo-Tedesco, Ravel, Brahms) Marinuzzi (Mozart, Strauss, Alceo Toni, Marinuzzi) Dimitri Mitropoulos (Franck, Purcell, Castagnone, Ravel, Liszt) and Issay Dobrowen (Glinka, Shostakovitch, Brahms).

As the success of the series rested in great measure on the shoulders of soloists, and as those engaged form a luminous galaxy of stellar personalities, it can be said that they literally shone and did work that won ovations. Following the same order as above, they were Horowitz (Brahms D major and Tschaikowsky piano concertos) Enrico Mainardi (Haydn concerto, Casella nocturne and tarantella) Carlo Zecchi (Mozart piano concerto in C) Zino Francescatti (Paganini D major violin concerto) Maria Caniglia (soprano, in Prelude and Prayer, by Marinuzzi) Lotte Lehmann (soprano, songs by Wagner) and Ornella Politi Santoliquido (piano concerto by Malipiero).

MARY TIBALDI CHIESA.

Monte Carlo Enjoys Music of Variety

Wagner-Liszt Festival Enlists Soloist, Chorus and Orchestra — Berlioz Requiem Sung—Marion Anderson Scores

MONTE CARLO.—The musical season here has been particularly brilliant, orchestral concerts and recitals by prominent artists keeping music-lovers supplied with tonal fare of a high order.

Dimitri Mitropoulos, young Greek composer-pianist-conductor, led the Monte Carlo Symphony in a series of concerts. On Good Friday, assisted by a chorus of 180, and three tenor soloists (Ainési, Bosco, Barbierato) he gave an effective reading of Berlioz' Requiem. At a following séance, Mitropoulos appeared as piano soloist in Respighi's toccata for piano and orchestra, and conducted concerto grosso No. 7 (Handel), the fifth symphony (Beethoven) and Hungarian March (Berlioz).

A Wagner-Liszt Festival, under Mitropoulos, enlisted the services of tenor Ainési and a chorus, the latter excellently trained by Amédeo de Sabata. Performances were Liszt's Faust Symphony and excerpts from Parsifal and Lohengrin.

AMERICAN SCORES

At a recent gala orchestral concert, Mitropoulos at the helm, Marian Anderson, American colored contralto, was the chief attraction. This artist, whose phenomenal European successes are become a habit, sang Pitié Seigneur (Bach), Ombra mai fu (Handel) and arias from Samson and Dalila (Saint-Saëns) and La Favorita (Donizetti). In response to the cheering audience, Miss Anderson gave Mozart's Alleluia as an encore. The orchestral part of the program comprised fragments from Berlioz' Romeo et Juliette and the first audition (at Monte Carlo) of Ecole d'Athenes, a symphonic tableau by René Guillou, young Rome Grand Prize winner.

Following this appearance, Marian Anderson won another triumph in recital at which she sang Handel, Veracini, Martini and Verdi arias, Lieder by Schubert and numerous Negro spirituals.

LUMINOUS SOLOISTS

Recitalists who scored at Monte Carlo were Cortot, Brailowsky, Yves Nat, Elman, Thibaud, Piatigorsky, Ninon Vallin and Elisabeth Schumann.

The final Classical Concert of the season, conducted by Emil Cooper, was devoted to Russian music. The list included works by Glinka, Glazounoff, Moussorgsky, Rimsky-Korsakoff and Borodin.

RUSSIAN BALLET HAILED ON RETURN

The spring season of the Russian Ballet of Monte Carlo, under the artistic direction of René Blum and the general direction of W. de Basil, had a brilliant success. The repertoire comprised Jardin Publique, by André Gide, music by W. Dukelsky; Choreartium, based on Brahms' fourth symphony; Union Pacific, American ballet, by Nabokoff; Le Mariage d'Aurore, by Tschaikowsky; La Boutique Fantastique, by Rossini; Le Tricorne, by de Falla; Contes Russes, by Liadoff; Les Présages, by Tschaikowsky; Scuola di Ballo, by Boccherini; Prince Igor, by Borodin; Blue Danube, by J. Strauss; Beach, by Francaix; Carneval, by Schumann; La Concurrence, by Auric; Les Sylphides, by Chopin; and Scheherazade, by Rimsky-Korsakoff. Ballet master Leonide Massine, the conductors and principal dancers were warmly appreciated.

CONCERTS POPULAR

A happy effect was produced by Scotto's concert of "gay" music, chosen from the merry scores of Delibes, Guiraud, Wolkoff, Rossini, Moszkowski, Delahaye, Bolzoni, Ponchielli and J. Strauss. At a subsequent and more serious séance, Scotto won plaudits in works by Fauré, Gomés (first performance of Vapeurs d'encens), Chabrier and Seigle. Soloists were Robert Bergmann, cellist, and Bocxstaele, cornetist.

Emil Cooper presented works by Richard Strauss, Liszt and Brahms (double concerto, with violinist Reynal and cellist Benedetti) at one of his concerts; at another he interpreted Bach, Dvorak, Tschaikowsky and Ravel, the latter's Daphnis et Chloé enlisting the services of 200 performers. The orchestral concert season closed on May 12, when Cooper led a French program of Chabrier, Bizet, Dukas (C major symphony) and Jeanne Leleu. SÉBASTIEN JASPARD.

John Warren Erb Conducts Lafayette Music Festival

EASTON, PA.—The Lafayette Music Festival drew many thousands of eager listeners and provided a program of much worth and high musical quality, when conducted here by John Warren Erb, with Thomas Edwin Yerger as assistant leader, on June 3. The setting was picturesque Fisher Field at Lafayette College and the program took place in the early evening. Those participating included the Festival Chorus and the Junior Chorus of Combined High Schools of Easton, including 700 singers from Easton, Bangor, Pen Argyl and Riegelsville, Pa., and Phillipsburg, N. J.; members of the Easton Symphony and the Easton Senior High School orchestras, comprising fifty players, and the seventy-two-piece Lower Merion High School Symphonic Band, of which Bruce C. Beach is conductor. The soloists were Frances Lawall, Merle Litzinger and Esther Yerger, sopranos; David Beiler, William Hess and Edgar Lehr, tenors; Robert Morgan, Warren Robbins and Hollister Ruch, baritones. Accompaniments were played by Charles E. Straub and Mrs. Warren J. Kress. It was a privilege to hear the fine work of these groups.

The program included two excerpts from Edgar Stillman Kelley's incidental music to Ben Hur, by the Festival Chorus and the orchestra; Ye Watchers and Ye Holy Ones (traditional), Beautiful Saviour (arranged by Christiansen) and The Heavens Are Telling from The Creation (Haydn), by the Festival Chorus and soloists; works by Praetorius, Morley and Smith by the Junior Chorus of Combined High Schools of Easton, Wilson Borough, Phillipsburg, St. Philip and St. James Parochial School of Pen Argyl and Bangor. The Lower Merion High School Symphonic Band played the overture to The Flying Dutchman (Wagner), the Coronation March from Le Prophète (Meyerbeer), The Angelus from Scènes Pittoresque (Massenet) and Trees (Rasbach), in which Edward Parkinson was trumpet soloist.

The entire symphonic group, under Mr. Erb, assisted by singers and an audience of 2,000, was heard in America, Annie Laurie and America the Beautiful. It was an inspiring experience to hear the music performed by the large body of choristers and players, under expert direction. The festival was a complete success and will doubtless be repeated annually in the future. B. M.

Chautauqua Festival Opens Sixty-Second Season

CHAUTAUQUA, N. Y.—The sixty-second annual assembly at Chautauqua opened on July 7 and extends through August. The musical festival features thirty concerts by the Chautauqua Symphony Orchestra (conducted by Albert Stoessel and Georges Barrere), July 16 to August 24; twelve opera productions, July 19 to August 26; concerts by artists of the Metropolitan Opera and other distinguished performers; chamber music; concerts by choral societies; composers' conference; and individual concerts. Twelve plays are scheduled for the Chautauqua Repertory Theatre, and eminent speakers appear in the lecture course. The season comprises sixty-five major events.

The Chautauqua Opera Association has Alfredo Valenti as artistic director. The singers include Charles Kullman, Susan Fisher, Josephine Antoine, Rose Bampton, Julius Huehn, Helen Jepson, Anna Mary Dickey, Alma Milstead, Maxine Stellman, Pauline Pierce, Joan Peebles, Arthur de Voss, Albert Gifford, Roland Partridge, Warren Lee Terry, Earl Weatherford, Harold Boggess, Roderic Cross, Gean Greenwell. Albert Stoessel is musical director. The summer's repertoire includes Yeomen of the Guard, Madam Butterfly, Robin Hood, Pinafore, Maria Malibran (new) and The Barber of Seville.

Special events include a concert by the Orpheus Male Chorus of Erie, Pa., August 3. Charles Le Sueur is director of this group. July 16, the Choristers of the Canadian Singers' Guild will be heard. A composers' concert takes place on July 27.

David Diamond Awarded Whiteman Prize

David Diamond, aged twenty, of Rochester, N. Y., has been awarded the Elfrida Whiteman Scholarship for the best musical composition entered in the contest sponsored by Paul Whiteman in memory of his mother. The scholarship includes two years at any music college or institute with $25 a week for the winner's expenses.

The judges were Deems Taylor, Edwin Franko Goldman, George Gershwin and Robert A. Simon. The decision was so close that a second hearing of the works was given. There were many hundreds of entries in the contest, which closed April 15.

Mr. Diamond is a student at the New Music School and Dalcroze Institute in New York City. Two of his orchestral compositions were played at the American Music Festival at the Eastman School in Rochester, N. Y., this season. In addition to the Whiteman scholarship, he has won a fellowship at the MacDowell Colony in Peterboro, N. H., for the summer.

The winning composition is a Sinfonetta, reflecting the spirit of American life, and based on Carl Sandburg's poem, Good Morning, America, from his Chicago Poems. Paul Whiteman and his orchestra will play it at an early date.

Borgioli Has London Engagements

Dino Borgioli recently completed his English season. He sang three performances of La Boheme at Covent Garden with Grace Moore, the third of which the King and Queen attended; a performance of The Barber of Seville with the Prince of Wales in the audience; a private recital together with Grace Moore at the home of Lady Ludlow and a number of concerts. Prior to going to London Mr. Borgioli sang two performances at the Paris Opera with Lily Pons in Lucia and Rigoletto.

This month the tenor goes to Salzburg for rehearsals with Toscanini of Falstaff in which he will sing the role of Fenton first scheduled for July 29. In September he has been invited to tour Scandinavia in concert and opera.

JAN SMETERLIN,
pianist, will play at Scheveningen, Holland, and, in England, in Folkestone and London during August. For these engagements, he interrupts his summer holiday, which he is spending at Monte Carlo.

Dublin Holds Annual Feis Ceoil

Dorothy Griffith Wins Prize for Third Time—Other Voices Also Impress —Irish Songs Prominent

DUBLIN.—The success of the recent Feis Ceoil (mainspring of Irish musical effort during the year) was greatly interfered with by a strike in the Dublin tramway and omnibus services. The regrettable effect on attendance can easily be imagined though the event nevertheless yielded some encouraging features. Numerically the entries approximated to a record and prize winners were a more youthful lot than usual, all of which gave pleasant augury for "Young Ireland" in music.

The Plunket Greene Cup for singing, most prized of competition trophies, was this year won—and for the third time in succession—by Dorothy Griffith, a young lady singularly well endowed both in art and in platform graces. It was fitting that the donor of the cup, Plunket Greene, should himself be present as adjudicator and it was with genial good-will that he made his award. His task was really easy enough, for Miss Griffith stood out clearly from the other fifty-four competitors, her song The Dreary Steppe, (Gretchaninoff), coming off with an exceptional degree of dramatic fervor.

Another remarkable singer was George F. Walsh, of Limerick, who (in Blow, Blow, Thou Winter Wind) disclosed a voice of the true basso type—an article devoutly to be wished for and rarely found among modern singers. Next in rank was Michael O'Higgins, winner of the Lieder singing prize and the Joseph O'Meara cup, and whose chief test number was the aria from Prince Igor. Tony Hughes, tenor, and Lily Coates, soprano, also merit mention. Moirin Fenning stood out from a rather moderate lot in the sight singing contest.

In comparison, the instrumentalists were not a distinguished group, none being quite up to the class of last year's piano winner, Mr. Shanahan, of Cork. John McKenzie, who won both the senior violin and the viola prizes, and Miss McKay, winner of the Pigott cup for piano, were about the best.

An interesting point of the competition was brought out when Plunket Greene so warmly eulogized the singing of the distinctively Irish songs, notably in the Denis O'Sullivan Medal competition, in which the best prizes are all Irish—a fact which sent everybody home happy in the thought that we are at any rate in this important respect, "to Ireland true." M. F. LINEHAN.

Evanti Concludes Schedule

During the season of 1934-35, Lillian Evanti, coloratura soprano, was heard in Chicago, Detroit, Washington, D. C., Atlantic City, Los Angeles and Oakland, Cal.; Baton Rouge, La.; Houston, Dallas, Fort Worth, Tex.; and Knoxville, Tenn. This schedule included recitals and appearance with Detroit Symphony Orchestra. In Europe, this singer has been heard in London, Berlin, Munich, Salzburg, Cologne, Paris, Nice, Monte Carlo and Milan.

Summary of Madrid Season Shows High Art Standards

Three Excellent Orchestras, Two Musical Societies, Two Operatic Companies, and Many Individual Artists Furnish Tonal Treats in Spanish Capital

MADRID.—The outstanding factor in the musical life of Madrid is its Symphony Orchestra, created thirty-two years ago and conducted by Fernandez Arbos. This season the orchestra gave thirty concerts in Madrid and over fifty in the provinces. In order to reach a greater number of people, the Madrid séances were held Sunday mornings in the Monumental Cinema.

As it was not feasible to give first hearings of modern music, Arbos prepared these audiences for its subsequent reception by offering Fire Bird (Stravinsky), La Valse and Daphnis et Chloé (Ravel). However, a few first auditions by Spanish composers were forthcoming, namely Alfeo y Aretusa, a learned though not deeply original, symphonic poem by José Barberá, director of the Licco Conservatory of Barcelona, and Villancico, for strings by the blind composer Joaquin Rodrigo; not to overlook Preludio y Danza, by Antonio José, young director of the Orfeón Burgalés.

By way of concerted music, the Madrid Symphony presented with signal success, Capriccio (Stravinsky) with pianist Leopoldo Querol; the Schumann piano concerto, with Leopoldo Querol; Turina's re-orchestrated Canto a Sevilla, sung impressively by Lola de Aragon, soprano. Outstanding interpretations of Arbos were the fifth and seventh symphonies (Beethoven), his success on each occasion attaining the proportions of an apotheosis.

BRILLIANT SPRING SEASON

In the inaugural concert of the Madrid Symphony Orchestra's spring season—a concert dedicated to the Chopin and Handel anniversaries—José Cubiles, Spanish pianist, played the E minor concerto by Chopin, and Arbos conducted in fine style concerto grosso in G minor by Handel. Other numbers were Variations on a Basque Theme, by Pablo Sorozábal, in which the composer displayed his large instrumental technic; fragments of Voces de Gesta (an opera based on the work by Valle Inclán) by Acario Cotapos, Chilean composer, which the orchestra presented, assisted by Angeles Ottein (soprano) and Angerri (baritone). Arbos was warmly applauded for his reading of Siegfried's Rhine Journey (Wagner) and Beethoven's second symphony.

At the following concert two first performances were heard: fourth symphony by Sibelius and Three Dances, by Jesús Garcia Leoz. The public responded to both works warmly. A program of French music brought to attention Sinfonia breve, by Inghelbrecht; Scottish March by Debussy; and Polish Fête by Chabrier. Inghelbrecht, conductor of the National Radio Orchestra at Paris, led the concert successfully. At subsequent times Leopoldo Querol, pianist, was greatly effective in the fifth concerto by Beethoven; the Ravel concerto; and the Stravinsky Capriccio. Two new works by Spanish composers were heard for the first time, and were well liked: impromptu by Halffter and Iniciación by Sanjuan. At a "concert extraordinary," Nights in Spanish Gardens by de Falla (with José Cubiles at the piano) created a sensation.

VIENNESE GUEST

Kurt Pahlen from Vienna was guest conductor at one of the Madrid Symphony's presentations. His youth and enthusiasm won acclaim. He gave musicianly interpretations of the fifth symphony by Schubert (its first hearing here) overture to El murciélago by J. Strauss, Goyescas Intermezzo by Granados, Oberon Overture by Weber, and the fifth symphony by Tschaikowsky.

PHILHARMONIC'S BUSY SEASON

The Philharmonic Orchestra, which was founded and is conducted by Pérez Casas, also gave two series this season, as well as putting over an extended tour in the provinces. Nine impressive concerts, based on the Beethoven symphonies (for the ninth, the Masa Coral of Madrid, directed by Benedito was on hand) were done before large audiences. First hearings (for Madrid) were Jeux by Debussy; double concerto by Brahms (with violinist Iniesta and cellist Ruiz Casaux); seventh serenade by Mozart; second piano concerto by Rachmaninoff (Lucas Moreno, pianist); Cinco Corales by Koechlin; and Electra monologue, by Strauss, adequately interpreted by Carlota Dahmen, who also functioned in the first audition of three Schubert songs with orchestra. Spanish compositions which this orchestra created were Por la flor del lirio azul; symphonic poem by Joaquin Rodrigo; and Suite Madrilena, by Conrado del Campo.

KLEIBER CHEERED

To open its spring season, the Philharmonic Orchestra enlisted the services of Erich Kleiber. It was his first visit here. Kleiber registered strongly, particularly in such works as symphony in B flat by Mozart, fourth symphony by Tschaikowsky, and Concierto en el gusto teatral by Couperin, orchestrated by Cortot. The third concert of the spring course was memorable for Pérez Casas' inspired conducting of concerto grosso in A minor by Handel, parts of El martitio de San Sebastián by Debussy, and New World Symphony by Dvorak.

CLASSICAL ORCHESTRA

The Classical Orchestra of Madrid (created six years ago by Saco del Valle) has thirty-seven musicians. Like the Madrid Symphony and the Philharmonic, it gave two well attended and well favored courses, which included the usual classical and romantic works, and also not a few creations or hitherto unknown works. Namely, Sarabande lointaine, by Joaquin Rodrigo; Suite Pastorale, by Atterberg; Divertimento (Five English Dances in Ancient Style) by Paumgartner; Pastoral, by Stravinsky; Sweelinck-Suite, by Fortner; overture, by Boccherini; concerto for piano and strings, by Enrique Gomá (with pianist Querol) Aria in Ancient Style, for violin and strings, by José Franco; Ritual campesino by Baltasar Samper, consisting of three pieces inspired by Majorcan folk-music—a curious wedding of folk-song and atonality.

TWO MUSICAL SOCIETIES

Most of the concerts of chamber music and most of the recitals given here, are under the auspices of either the Sociedad Filarmónica (founded thirty-four years ago and particularly dedicated to chamber music) or the Asociación de Cultura Musical, (now in its fourteenth year) which give programs of all categories.

The Philharmonic Society opened its season with two concerts by the Pro Arte Quartet featuring works of Rieti and Milhaud. Others presented by this society were Belgian Court Trio (two concerts) and Simon Goldberg and Hans Neumark, in two concerts of piano-violin sonatas.

At the Asociación de Cultura Musical, Piatigorsky, Léner Quartet, Lola de Aragon, Classical Orchestra, Barcelona Quartet, Harold Bauer, Zino Francescatti, Rosa Balcells, Thelma Reiss, Sarobe, Mischa Elman and Josef Hofmann were the major attractions.

OTHERS HEARD

The list of recitalists who won plaudits and acclaim in Madrid this season is completed by Segovia (guitarist); Rubinstein, José Cubiles, Gloria de Loizaga and Javier Alfonso (pianists); Marie André and Pedro Sanjuan (lecture-recitalists); Mlle. Carleys (vocalist) and the Jarof Cossack Choir. Dancers who scored before local audiences were Argentinita, Pilar Lopez and Rafael Ortega.

REGARDING OPERA

In the lyrical domain, a number of charming *zarzuelas* (typical Spanish operetta) were successfully produced: Colores y barro by Guerrero, La del manojo de rosas by Sorozábal, Mandolinata by Guridi, and El jóven piloto by Terrleria.

The operatic performances, by a group of national artists, drew overflow audiences. The stage of the Teatro Calderón not being large, only works in which the spectacular element is not important could be undertaken—Rigoletto, Boheme, The Barber of Seville, Traviata, and Secret of Suzanne, to mention only a few. Angeles Ottein was excellent in The Barber; Matilde Revenga made a delightful Mimi; Hipólito Lázaro did not give the best account of himself, due to ill health; Antonio Cortis scored splendidly in Pagliacci; Sarobe disclosed perfect schooling in everything he undertook; and Maestro Villa established his efficiency as conductor. The orchestra and chorus came from the Teatro Real. The company made a successful tour in the provinces during Holy Week.

Another interesting manifestation was that realized on behalf of Spanish opera by Rodriguez Ledesma, who formed a company, rented a theatre, and so on, in order to produce three works he had adapted. The only one that came off was Ultreya, a complicated drama of ambitions, love and hatred, which terminated in a miracle at Santiago de Compostela; time, the thirteenth century. Foremost singers were Carmen Floria, Arregui and Anibal Vela. The well-trained orchestra and chorus had Maestro Rebollo as leader. The scenery, too, was effective.

JOSE M. FRANCO

HELEN MARSHALL,

soprano, took the title rôle in the new American opera, Maria Malibran, which was given its premiere at the Juilliard School of Music, New York, in April. (*National Studios*)

American Compositions Win Award

The Society for the Publication of American Music has chosen for publication this year two string quartets, one by Frederick Jacobi and the other by Arthur Shepherd, both prominent American composers.

Mr. Jacobi, whose string quartet No. 2 was heard at the League of Composers' concert on February 18, at the French Institute, New York, has recently returned to this country after several years' study abroad. He is known for his string quartet on Indian themes, published several years ago by the society, his Synagogue Service, which has been sung at the Temple Emanu-El in New York, and chamber music and orchestral works. Mr. Jacobi studied with Rubin Goldmark, Paul Juon, and Ernest Bloch, was from 1913 to 1917 assistant conductor at the Metropolitan Opera House, New York, and is at present on the Executive Board of the League of Composers.

Mr. Shepherd is best known for his orchestral work, Horizons. He has a long list of published works to his credit, among which is a Triptych for soprano and string quartet which was issued by the society. His theoretical training in music was received from Benjamin Cutter, Percy Goetschius, and George Chadwick, and he has in turn held positions as conductor of the Salt Lake Symphony Orchestra and professor of harmony and counterpoint at the New England Conservatory, Boston. Mr. Shepherd is at present head of the music department at Western Reserve University, Cleveland.

Stephen Deak Appointed Hagerstown Conductor

Stephen Deák has accepted the post of conductor of the newly formed Hagerstown Community Symphony Orchestra of Hagerstown, Md. Mr. Deák is a member of the faculty of the Peabody Conservatory of Baltimore, and of Bryn Mawr College, and a former member of the faculty of Curtis Institute of Music, Philadelphia. He has toured as a cello recitalist in this country and abroad. The new orchestra is made up of about one hundred musicians. The towns of Frederick, Chambersburg and Waynesboro, Md., are coöperating with Hagerstown in this enterprise. The orchestra's season is to start September 1 and continue until June 1, 1936. There are to be four concerts and one children's concert in Hagerstown, and one concert in each of the other three towns.

Cincinnati Orchestra Schedules Operas

Four Wagnerian Works to Be Staged Next Season, Two in English—Ballet and Choral Performances, Popular and Young People's Programs to Be Given under Goossens' Direction

CINCINNATI, O.—Preliminary announcements for the next season of the Cincinnati Symphony Orchestra, opening October 18, reveal that a rich program of concerts, operas and ballet performance will be offered in 1935-6. Eugene Goossens continues as the conductor, with Vladimir Bakaleinikoff as associate. There will be sixteen subscription pairs of symphony concerts in Emery Auditorium, ten with eminent soloists; two pairs of choral concerts; four Wagnerian operas, given with full scenic equipment, guest artists and chorus; three ballet performances; five popular concerts, and at least five programs for young people.

Soloists for the subscription concerts include: José Iturbi, Percy Grainger, Severin Eisenberger, Winifred Christie, Carl Friedberg and E. Robert Schmitz, pianists; Jascha Heifetz and Nathan Milstein, violinists; Raya Garbousova, cellist, and Ary Van Leeuwen, flutist.

The choral concerts, to be given in Music Hall, include The Messiah at Christmas time, by the orchestra and the University of Cincinnati Oratorio Society (Sherwood Kains, director) and soloists to be announced; and another program at the end of the season by the May Festival chorus, soloists and orchestra, both under Mr. Goossens.

WAGNERIAN WORKS TO BE SUNG

The four Wagnerian works to be heard (two performances of each) in Music Hall on Friday and Saturday evenings are Die Walküre, Tannhäuser, Tristan und Isolde, and Die Meistersinger. The second and the last-named work will be heard in English, the others in German. A partial list of the soloists for these works includes Florence Easton, Margaret Halstead, Anne Roselle, Elizabeth Wysor, Kathryn Meisle, Alexander Kipnis, Paul Althouse, Frederick Jagel, Herbert Gould, Fred Patton and John Barclay. Mr. Goossens will be the general director and conductor.

Three performances by Monte Carlo Ballet Russe, accompanied by the full Cincinnati Symphony Orchestra, will be given in Music Hall on February 21 and 22 (matinee on the latter date).

Among the innovations of the season is the presentation of five Popular Concerts on Saturday evenings and the importation of guest soloists for these events, their names to be announced later. They will be conducted by Mr. Goossens and Mr. Bakaleinikoff. At least five Young People's Concerts will be scheduled under Mr. Goossens, with announcement of new features to be made at a later date.

The sale of tickets for next season has opened under the direction of Stuart M. Thompson, manager of the orchestra, and allotment of seats for those renewing their subscriptions has already been made. M. D.

Tito Schipa Under New Management

Harry A. Cahill, associated with Tito Schipa for the past twelve years as personal representative, has organized a concert office, to be known as the Radio Koncert Bureau, with headquarters at the RKO Building, Radio City, New York. Mr. Cahill will be Mr. Schipa's sole representative and manager for the United States and Canada.

Mr. Schipa appeared in concert throughout Europe during May and June. He returns to the United States in July to spend a few months at his Beverly Hills, Cal., home. Mr. Schipa is to resume his concert tour of the United States in October. He also will make appearances with the San Francisco Civic Opera in November.

Myra Hess to Return for Extensive Season

Myra Hess is spending the summer months in a cottage in one of the English rural districts. She plays an occasional game of tennis, and devotes herself to planning her new programs for the winter season, which promises to be one of the most extensive she has had in America. Miss Hess is to begin her European concerts on September 11 in Scheveningen, Holland.

Summer Programs in Rome Offer Historical Series

Course Helps Music and Interpreters—Finnish Student's Chorus Wins Appreciation—Forum Concerts to Open

ROME.—The Cycle of Historical Concerts, organized by a committee prominent in Roman social, diplomatic, and musical circles was one of the most novel and interesting features of the local season. With Prince Christopher of Greece (himself a fine pianist) as president, Marion Kemp of New York, and Lady Egerton, (widow of a former British ambassador to Italy) as active members of the committee, and Paolo Doguereau, French pianist, as efficient artistic director, the international quality of these concerts is obvious.

Italian personalities on the committeee included Count and Countess Galeazzo Ciano, Prince and Princess Bassiano (the latter American) Under-Secretary of Foreign Affairs, Minister Suvich, the French Ambassador to the Holy See and Madame Charles-Roux, the Spanish Ambassador to the Quirinal, and Dona Conchita Gomez Ocerin.

THE WHY FOR

The committee had for its *raison d' être* two well-defined incentives. The first was to bring before the public in successive concerts, the most characteristic music illustrative of the tendency of a determined period. The second was to aid young and unknown artists. With this latter end in view, programs were arranged to associate well known artists and young aspirants, as orchestra directors, stage managers, singers, recitalists, dancers, costumers. Through the devoted and able direction of Paolo Doguereau, so successful were the results of the enterprise that the committee proposes another series next season, though on a much larger scale.

SCOPE OF CONCERTS

The course covered six centuries. It began with a thirteenth century mystery play, The Passion, by Laudi, interpreted and orchestrated by Fernando Liuzzi from an old MS. discovered in the Cortona Library; a fourteenth century Ballade by Guillaume de Machant; a fifteenth century Rondeau, by Gilles Binchois; Madrigals for mixed chorus by Gabrieli and Palestrina; and four songs and a dance from the sixteenth century.

The second seance was as rare as the former. It brought forth works by Marco Facoli, Monteverdi, Carissimi, Strozzi, Scarlatti, Bononcini, and Rameau—choral, instrumental, vocal, and pantomime music.

Thence on there was sailing through seas more familiar to 1935 audiences—Bach, Handel, Porpora, Mozart, Beethoven, Schubert, Chopin, Schumann, Liszt, Brahms, Debussy, Ibert, Dukas, and Stravinsky.

HISTORICAL SETTINGS

Excepting the fifth and last, these concerts took place in historical palaces in Rome. There were two in the Sala Palestrina of Palazzo Doria Pamphily; one in the Sala Pietro da Cortona; one in Palazzo Barberini; and another in Palazzo Taverna, home of the French Ambassador to the Vatican. The outstanding public success of the series was unquestionably the concert which Stravinsky conducted in the Augusteo. The vast place was packed and Stravinsky had a long series of ovations.

FINNISH CHORUS

A concert was given at the Augusteo by the University Student's Choral Society of Helsingfors, Finland, added to the many successful musical events of the past season. This novel entertainment was to have been given in the Roman Forum but owing to the uncertainty of the weather was transferred to the famous auditorium. The execution sounded faultless; the voices, fresh and strong. They fused admirably and the color evoked by these singers was quite characteristic of their country. Mauti Turuneu, director of the group, was obliged to add two extra numbers to the program—one of his own transcription of a popular Italian song, the other, March by Bjorneborg. This, together with the fact that two numbers had to be repeated during the concert, is only another way of saying that greater appreciation could not come from an Italian audience.

OUTDOOR CONCERTS

The symphony concerts under the direction of Bernardino Molinari, were initiated at the Basilica Massenzio in the Roman Forum. They will continue on Wednesday and Saturday throughout the summer. These concerts have gone far the past two years in making Rome a popular resort. The directors this summer are Molinari, Mascagni, Zandonai, Marinuzzi, Bellezza, and Willy Ferrero. In August, two outdoor spectacles will also be given in the Forum: Shakespeare's Julius Ceasar and Coriolanus, under the artistic direction of Gualtiero Tuminati.

AVE!

Count John McCormack was in Rome for a fortnight, serving at the Vatican as Pope's guard.

Grace Moore too, paid a visit to the Eternal City.

STELLA SAXTON

Dresden Honors Founder Of German Music

Schütz Festival Accomplishes Excellent Things—Kreuz Choir Returns —Thelma Jerguson Applauded

DRESDEN.—Since Germany is having a Schütz-Bach-Handel year, it was fitting that Dresden stage an important Schütz celebration.

Schütz lived 300 years ago and is considered the founder of German music. Perhaps without him there might have been neither a Bach nor a Handel. Creator of the Dresden Staats Orchestra, he composed, lived, and lies buried in this city.

The opening of the Schütz Festival took place in the magnificent Rathaus Festsaal. Foreign pressmen, prominent musicians and State authorities attended by personal invitation of Oberbürgermeister Zörner, through whose initiative the commemoration was realized. Speeches were made, music from the time of Schütz was played by members of the Staatskapelle, under Generalmusicdirector Karl Böhm, and the Kreuz Choir sang Schütz cantatas.

During the three days of celebration, there were concerts in the different churches, while a gala at the Staatsoper of Handel's Xerxes packed the house and gave proof that certain of the old operas are still appreciated and demanded by art-loving audiences. The Xerxes cast included Angela Kolniak, who always impresses with the sweetness of her voice and stylistic delivery. Tenor Diettrich was ill and was replaced by baritone Arno Schellenberg in the title rôle. Schellenberg learned the part in three days. Handel's pure music well suited his voice. Next morning at seven, and for the special delight of early risers, a chorus of 800 voices gave an open-air concert in the famous Zwinger.

OLD SCORES EXHIBITED

The most interesting concert of all was that at which sixteenth century chamber music was played on the original instruments for which it had been conceived—the first time such an experiment was tried in Dresden. Richard Sturzenegger, concert cellist of the Philharmonic Orchestra, had charge and himself performed on several instruments. Arno Schellenberg sang some amusing songs by Adam Krieger; the opera chorus, directed by Karl Pembaur did several beautiful selections from Hermann Schein; Einar Kristjansson, Iceland tenor, interpreted Madrigale con ritornelli, by Monteverdi, with accompaniment by the original instruments; and a chorus and an orchestra gave an inspired audition of Schütz' 150th Psalm.

CHORUS WELCOMED

The Kreuz Choir returned to Dresden as conquering heroes. Hundreds of cheering people greeted them on their arrival and crowds lined the streets on both sides, as the boys, carrying a huge American flag in their midst, marched to the City Hall there to be received by Oberbürgermeister Zörner and American Consul General Haeberle. The Oberbürgermeister gave a talk in which he mentioned the warm reception the choir had received in the United States, and in which he compared the Kreuz Choir boys to a link between the old music centre Dresden and the New World. It developed that what had made the greatest impression on the boys while in America, was their visit to the Ford factory, their personal guide having been Henry Ford himself.

AMERICAN SINGER

Thelma Jerguson, American mezzo, gave a successful concert together with tenor Paul Menzel, of songs by Schubert, Schumann, Brahms, Wolf and old Italian masters. Miss Jerguson has a voice of large range and dramatic capacities. It would be interesting to hear her in Wagner, for which both her appearance and voice seem to fit her.

ELINOR JANSON.

British Tour for Hart House Quartet

The Hart House String Quartet has been invited by the British Broadcasting Company to give a series of broadcasts in celebration of the Jubilee Year. In addition to this, the quartet will appear in London together with Myra Hess and in recital in Aberdeen, Glasgow, Manchester and at the universities of Oxford and Cambridge. The Hart House Quartet returns to America in November, and commences its tour in eastern Canada, fulfilling engagements from the Atlantic to the Pacific coasts until the end of January after which it proceeds to California, Arizona and New Mexico in February. Engagements in the eastern United States will be played in March.

REGINALD STEWART, conductor, heard recently as leader of one of the General Motors radio programs, has been conducting symphony concerts in Toronto, Can., at the University. Mr. Stewart is also musical director of the Bach Society in that city.

London Extends Welcome To Visiting U. S. Group

American Musicians Fêted by English Notables in Two Musicales

LONDON.—The heartiest possible welcome has been given to the group of young American musicians sent to London by the Philadelphia branch of the English-Speaking Union. Thanks to Viscountess Astor and to the American Ambassador and his wife, Mrs. Bingham, these youthful artists have had an *entrée* to English society that many an older artist might envy; and through the hospitality of Wilfrid van Wyck, their manager, they were introduced into important musical circles. (Elena Gerhardt, Frieda Hempel, George Woodhouse and Edna Thomas were among the guests at his mid-season supper party.)

At Lady Astor's a program of American music was arranged by Elizabeth Westmoreland, pianist-manager of the visiting group. Here before Prince Arthur (cousin to King George), Lord and Lady Londonderry, Viscountess Snowden, Sir Josiah Stamp, Henri Cortot, canons, admirals, commanders, in fact, more Personages with a capital "P" than you could shake a stick at (and most of them glittering with orders) the two singers, a pianist and a quartet won enthusiastic applause.

Benjamin de Loache, with a splendid baritone voice and good powers of expression, sang two manuscript songs by Samuel Barber (Bessie Bobtail and With Rue My Heart Is Laden), and Captain Stratton's Fancy, by Deems Taylor, as well as a group of Negro spirituals.

Rose Bampton surprised her hearers with the lovely quality of her voice. Both singers displayed cleanness of attack and clarity of diction.

It was Samuel Barber's night without question, for Miss Bampton sang three songs of his, Daisies, Dance and Dover Beach (the last-named with string quartet), and the Curtis String Quartet, an altogether praiseworthy ensemble (Jascha Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole), also played his Serenade. All these compositions are still in manuscript. Another manuscript song was Edith Evans Braun's The Sea Has Covered Her Face. A short Italian Dance (MS.) for string quartet, by Gian-Carlo Menotti, concluded the program. Elizabeth Westmoreland was a satisfactory accompanist both decoratively and musically.

SECOND AMERICAN MUSIC PROGRAM

A second program of American music, at the Ambassador's, was given by the soprano, Agnes Davis, the pianist, Martha Halbwachs Massena (both of whom also have their full share of pulchritude), and the violinist, Philip Frank, with Miss Westmoreland again accompanying. In two groups of songs by Sidney Homer, Deems Taylor, John Alden Carpenter, and others, Miss Davis displayed a fine dramatic voice of strength and pleasing quality. Martha Massena is a gifted pianist who did well with her group of pieces by MacDowell, Griffes, Bloch, MacDonald and Gershwin, and Harold Morris' sonata for violin and piano (MS.) which she played with Mr. Frank. Both in this and in Albert Spalding's Etchings and From the Cane-brake the violinist earned well deserved praise. If these young artists can make as good a showing in the classics as in these contemporary works they need have small fear for the future.

FESTIVALS

Outside of London several festivals are in progress. At Glyndebourne in Sussex, a Mozart Festival is drawing fashionable audiences sixty miles from London to dine and then to revel in exemplary performances of The Magic Flute, Figaro, Cosi fan tutte and Entführung. The conductor, as last year, is Fritz Busch, and the artists are the best available in eight or ten countries.

In Cambridge, a Handel Festival is revealing not only Handel's many-sided genius but also giving a complete view of the music of his time.

And in London itself we have a season of Gilbert and Sullivan operettas by the D'Oyly Carte Company (fresh from its American triumphs) which draws crowded houses night after night. Truly, if this be depression, protect us from Prosperity.

CÉSAR SAERCHINGER.

A. G. O. Holds Convention in New York

Delegates from all parts of the country met in New York for the fourteenth general convention of the American Guild of Organists, held during five days beginning June 24. Charles Henry Doersam is warden of the guild. The Hotel Astor was the headquarters, and the visitors attended organ recitals, choral festivals and discussions. There were business meetings, luncheons and a dinner at the International House and the annual banquet at the Astor. Speakers before the delegates included Mayor LaGuardia and Bishop Manning. The organization, which has 5,000 members, decided not to seek affiliation with the American Federation of Labor.

Among the events attended by the delegates was a special broadcast of compositions by members of the organization, presented at Radio City by the NBC Symphony Orchestra under Frank Black. Works by T. Tertius Noble, Seth Bingham, Philip James and Leo Sowerby were heard, several of the composers appearing as guest conductors.

Walter Loudon Greenlees to Sing Here Next Season

Major Walter Loudon Greenlees, English baritone, will arrive in the United States early in October to fulfill a number of engagements which he was to have sung last year when he was taken ill on the voyage and had to return immediately. So far, he is booked in Buffalo, Syracuse, New Haven, Philadelphia and New York.

Hollywood Bowl Baton Lineup Undergoes Last Moment Alteration

Mengelberg Cancels Visit to America—Monteux Added to Conductorial List—Operatic Schedule Announced—Schönberg to Teach at University

LOS ANGELES.—Otto Klemperer and the Los Angeles Philharmonic Orchestra open the fifteenth season of the Hollywood Bowl on July 16, and advance sales are not only good but considerably surpass those of last year. The season of "symphonies under the stars" this year has been built chiefly around the orchestra. Conductors for the series of thirty-two concerts include Klemperer, who commences and closes the season, Ernest Schelling, Pierre Monteux, Bernardino Molinari and José Iturbi for the symphonic programs. Mengelberg, previously announced as the conductor of the opening show, has decided not to come to America. The name of Monteux has been added to the list of conductors already made public, Pietro Cimini, Richard Lert and Alexis Coroshansky are in charge of the operatic productions, for which Andres de Segurola acts as special committee chairman. Ballets will be directed by Modest Altschuler, Arthur Kay and two or three others prominent for film activities.

Owing to the cancellation of ten concerts contracted with Mengelberg, three or four prominent artists will be added to this list.

Of especial interest is the announcement of a children's concert. It will be conducted and verbally annotated by Schelling, who also is scheduled to direct four concerts and appear as piano soloist in the Schumann concerto under Monteux.

Soloists for the Bowl season officially listed on the calendar include Jascha Heifetz, Maria Jeritza, Helen Jepson, Jeannette Vreeland, Rose Bampton, Iturbi, Martha Eggerth and Jan Kiepura.

OPERATIC CASTS SCHEDULED

Complete casts of the operas, as worked out by Mr. de Segurola, read as follows: Aida, by Verdi, July 20, Pietro Cimini conducting; Douglas Beattie, Ramphis; Dan Gridley, Radames; Clemence Gifford, Amneris; Rose Tentoni, Aida; Richard Bonelli, Amonasro; James Wolfe, King; Earl Ascal, Messenger; Eleanore Woodforde, Priestess; choral master, William Tyroler.

Lohengrin, by Wagner, August 10, Richard Lert, conducting: Sidor Belarsky, King Henry; Allan Watson, Telramund; Eugene Pearson, young Los Angeles baritone, Herald; Jeannette Vreeland, Elsa; Joyce Zickhardt, mezzo-soprano of San Francisco (recommended by Klemperer) Ortrud; Gridley, Lohengrin; and the following eight prize winners of the Festival of Allied Arts, 1935, pages of honor: Rena Case, Wynne Davis, Ruth Felt, Ruth Terry Koechig, Beatrix Mayo, Eloisa Rawitzer, Florence Rubins and Jane Tuck; chorus master, Mr. Tyroler.

La Traviata by Verdi, August 24, Pietro Cimini, conducting; Ruth Terry Koechig, Flora; John Ellis, Baron Douphol; Emily Hardy, Violetta; Felix Knight, Alfredo Germont; Richard Bonelli, Giorgio Germont; chorus master, Mr. Tyroler.

Eugen Onegin, by Tschaikowsky, to be conducted by Alexis Coroshansky and presented on August 31 by the Los Angeles American Opera Company; Nina Koshetz, Titiana; Olga Dane, Olga; Blanche Phillips, Larina; Beatrix Mayo, Filipievna; Gabriel Leonoff, Lensky; Stephen Douglas, Eugen Onegin; Russell Horton Triguet, William Stallings, Zaretzky; Sidor Belarsky, Germin. Chorus master, Wright Whitclock.

WINTER ORCHESTRAL PLANS

Plans for the 1935-36 Los Angeles Philharmonic Orchestra winter season likewise are well advanced and, in addition to a good advance sale on a twenty-four-weeks' season, considerably more than one-third of the anticipated deficit has already been underwritten in the form of hundreds of pledges of donations.

No less auspicious is the news that the University of Southern California School of Music (Max von Swarthout, director) has secured the services of Arnold Schönberg to teach harmony, theory, composition and orchestration not only this summer, but also during the coming winter terms. This, according to a statement from the office of the president of the University of Southern California, Dr. Rufus B. von Kleinsmid, means that Schönberg has declined the invitation of the Juilliard Foundation and elected to become a permanent resident of southern California.

B. D. U.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

ELISABETH RETHBERG

YEHUDI MENUHIN

NINO MARTINI

DALIES FRANTZ

COE GLADE

HELEN JEPSON

ROSE BAMPTON

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Outstanding Music Events in Providence

Nino Martini Applauded in Recital—Music Week Witnesses Many Programs

PROVIDENCE, R. I.—Nino Martini, tenor, presented a concert in the Metropolitan Theatre which was in every way exemplary. His voice is smooth, of even scale, and of pure quality which is unforced. His diction and his artistry won all hearers. Miguel Sandoval played beautiful accompaniments and solo numbers. Both responded graciously with encores.

The University Glee Club gave the last concert of this season in Memorial Hall with Berrick Schloss conducting. Jean Bedetti, cellist, was the assisting artist with James Gray at the piano. Earl Perkins was accompanist for the club. The club sang with precision, fine shading and body of tone. Particularly well liked were two Bach choruses, O Peaceful Night (Edward German) and Cossack War Song (arranged by Horatio Parker). Mr. Bedetti pleased with his skillful interpretations, technic and masterly tonal beauties.

MUSIC WEEK CELEBRATIONS

Providence celebrated Music Week with its annual observance. Prominent among these week-day night programs was a concert by male choruses at Sayles Hall, Brown University. Those taking part were: Boys' Glee Club of Central High School, Rhode Island State College Glee Club, Overseas Male Quartet, Einklang Singing Society, Brown University Glee Club and Verdandi Male Chorus. At the Central High School a program was presented by Margaret Lally, soprano, Beatrice Warden Roberts accompanist, Bjarne Erickson, tenor, Grace Gurney Reynolds, accompanist, a harp ensemble directed by Vivian Place, and Gladys Mulchahey, cellist. At the Broad Street School a concert was offered by the Providence Symphonietta (Dr. Wassily Leps, conductor). At the Nathan Bishop School a program was played by Nickerson House Orchestra (Benjamin Premack, conductor), the Lyric Male Quartet and the Treble Choral Club. A concert was given in Sayles Hall by the combined glee clubs of the Providence senior high schools (Dr. Walter H. Butterfield, conductor). Also a program entitled Church Music of All Creeds was heard, which featured Lawrence Apgar, organist, the choirs of the Church of the Holy Name, Gouldwood Choir of Mathewson M. E. Church, Temple Beth-el quartet, All Saints Memorial Church Choir and Congdon Street Baptist Church.

The Providence Symphony String Quartet closed the week with a concert in Sayles Hall programming as soloists Vivian Carlson, pianist, and George Jordan, violinist.

The Chopin Club had as its President Day artist Charles Naegele, who gave a piano recital in the Plantations Auditorium. This was an artistic success and won for Mr. Naegele much applause.

The Department of Music of the Public Schools of Providence presented the combined bands and orchestras of the senior high schools, assisted by the bands of eight junior high schools in their sixth annual concert at the Benedict Memorial to Music, Roger Williams Park. This presentation of 600 participants was under the supervision of Dr. Walter H. Butterfield, director of music in the public schools.

B. N. D.

Denver's Second Summer Opera Festival

Florence Lamont Hinman Directs Successful Presentations—Slonimsky Conducts Modern Works with Pro Musica Forces—Lhevinne Hailed

DENVER, COLO.—Many thousands of people attended the second annual Summer Festival of Grand Opera which was given at Cheesman Park under the auspices of the Denver Post. Excerpts from La Traviata, Tannhäuser and Naughty Marietta were given on three succeeding evenings, to the delight of the vast throngs which had come from far and near to enjoy this feast without charge of admission. Florence Lamont Hinman was not only the highly efficient musical director, but also the guiding genius and inspiration of the entire enterprise.

Denver chapter of Pro Musica closed its season with a concert of American music by a small orchestra of Denver musicians, with Nicolas Slonimsky as guest conductor, at the Elitch Gardens Theatre. The interesting program consisted of Sinfonia Concertante by Burrill Phillips (a Denver composer); Three Places in New England by Charles E. Ives; From the Black Belt by William Grant Still; Music for the Theatre by Aaron Copland; Four Minutes Twenty Seconds, for flute and strings, by Roy Harris, and Ernest Bloch's Four Episodes. The small orchestra under the expert and compelling baton of Mr. Slonimsky played the unusual and difficult music with surprisingly good effect.

LHEVINNE RECEIVES APPLAUSE

Josef Lhevinne, who is conducting a summer master class at the University of Colorado, came to town and gave a recital at Elitch Gardens. Lhevinne's superb art, which has charmed the American public for more than a score of years, was at all times in evidence and the large and enthusiastic audience cheered and applauded the pianist so that he was compelled to add a number of extras to his long and exacting program.

G. S.

Graveure's Music Library to Be Sold at Auction

The library of baritone music, one of the most complete in the world, which Louis Graveure collected before he forsook the baritone register to become a tenor, is to be sold at auction. This has come about through a court decision, by which it was ordered that the library be disposed of to recompense Elizabeth Humphrey Graham, former assistant teacher to Mr. Graveure at Michigan State College, East Lansing, for work done by her when Mr. Graveure, then a baritone, left the college for Germany. While there, he became a tenor and his concert work and a motion picture contract kept him abroad. Miss Graham completed the teaching year at Michigan State College alone, and for this additional service the proceeds of the auction of the library will repay her.

Scandinavia in Warm Welcome to Cadman

American Composer Fêted in Stockholm and Oslo Appearances

STOCKHOLM.—"I am here as an ambassador," said Charles Wakefield Cadman in an interview, expressing with these words that while he is in Europe, he is making a survey to determine which orchestras might eventually visit the San Diego Exposition to give concerts there. During his stay here, Dr. Cadman also exhibited some of his own art—an art not altogether unknown here in the north.

At Oslo he was the guest of Hoffmann Philip at the American Legation and gave a successful lecture followed by a joint recital with Ernst Gläser, violinist.

In Stockholm, Dr. Cadman's visit had a more official character when he collaborated at two concerts the same evening. The first was a Cadman program at the Swedish Broadcasting Station. It was regretted that only two portions of Cadman's larger works were given us: first movement of sonata in G, for violin, with Beatrice Griffin-Ekstrom as the appreciated soloist, and andante from the piano sonata in A major. The favorable impression Dr. Cadman also made as a pianist was accentuated by his playing of some of his smaller pieces for piano. Marianne Gauffin sang From the Land of the Sky Blue Water and Canoe Song and won warm plaudits. Between numbers Dr. Cadman left the piano to perform some old Indian melodies on his Indian flute, the presentation having a special interest.

Dr. Cadman's second appearance was at the Swedish-American Society, which had arranged a Cadman evening in the open-air museum of the Nyloftel Building. The program was the same as that given on the radio, with the difference that the charming violin sonata was played in its entirety, and that Dr. Cadman delivered a most fascinating lecture on old Indian folk-music.

HERMAN GLIMSTEDT.

The magnificent

MUSIC LIBRARY
of
LOUIS GRAVEURE

(56 scores and 7123 songs, many containing Mr. Graveure's own interpretative markings) will be sold at auction on August 28th, 1935, on authority of the Supreme Court of Michigan. Bids may be made by mail on the entire library, or on sections of it. A complete, descriptive list will be mailed to those requesting it of Elizabeth Humphrey Graham, 1129 N. Logan St., Lansing, Michigan.

This is a wonderful opportunity for teaching-artists to augment their own libraries with Mr. Graveure's rare songs and manuscripts, and dispose of the standard song-literature to their pupils at a profit.

SILVER JUBILEE OF HIS MAJESTY KING GEORGE V

America's gift of music to the Coronation Jubilee was the giving of two concerts of American music performed by young American artists in London. The London and Philadelphia branches of the English-Speaking Union were the sponsors of this unique offering and the concerts were given on June 25 at the home of Lady Astor and on June 28 at the American Embassy.

It is significant that all the artists chosen for these concerts received their musical education at

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Colon Opera Events Launched with Impressive Performance of Alceste

Buenos Aires Lyric Series Includes Native Ballet and Restoration of Simon Boccanegra—New Singers Introduced to Argentine Audiences

BUENOS AIRES.—Alceste, the beautiful work of Gluck which was heard last year for the first time at the Colon, was performed on the opening night of the Colon 1935 winter opera season, May 22. It is only necessary to say again that the audience was deeply impressed once more by the melodic qualities of the score, its admirable chorals and the dramatic intensity of several passages

The current presentation at the Colon was magnificent. Ettore Panizza held the baton, and the stage conception of this work was that of Lothar Wallerstein, with the attractive scenery by Hector Basaldúa.

The cast was headed by Anny Helm, a newcomer, who sang the title rôle magnificently. Her voice was full and sonorous, with an opulence of tone. However it was in the lyrical moments that the new soprano thrilled her audience, singing with consummate musicianship and style. René Maison achieved success as Admeto, displaying vocal and histrionic qualities of the highest order. Pierre Froumenty (another newcomer from the Paris Opéra) gave a dignified portrayal to the rôle of the High Priest, singing with vigorous voice and exemplary vocalization. Mr. Panizza, who has now become familiar to the Metropolitan audiences, conducted the score with authority, offering a brilliant version specially notable for its clarity and purity of style.

The ballet corps coöperated efficiently to the general success of the performance, with special mention due Maria Ruanova, Dora del Grande, Lida Martinolli and Leticia de la Vega.

GALA CARMEN PERFORMANCE

The next performance was offered on May 25, a special gala night in commemoration of the patriotic festivity of the day and in honor of the Brazilian President, Dr. Getulio Vargas, who was then visiting Argentina.

The performance opened with the playing of the Brazilian and Argentine anthems interpreted by the Colon Chorus and Orchestra. Subsequently a ballet, Uirapuru, was offered under the direction of the composer, Hector Villa-Lobos.

This Brazilian composer has conceived a score which follows the legend of the magic bird with poetry and picturesque touches of delicate beauty. On the stage the ballet corps performed the choreography of Richard Nemanoff. The scenery was painted by Basaldúa.

After this the performance of Carmen commenced with Gabriella Besanzoni in the leading part and a cast which included, René Maison (Don José), Isabel Marengo (Micaela), Victor Damiani (Escamillo) and Pierre Froumenty (Zuñiga). Bizet's work was offered in the Italian version. The audience received with rapturous applause the appearance of Mme. Besanzoni, who returned to Buenos Aires after an absence of several years displaying once more her phenomenal low register and giving her impressive personal delineation of the difficult rôle. Mr. Maison was convincing as Don José, singing with security and ease. Miss Marengo was a delicate Micaela of beautiful voice, used with polished style; Mr. Damiani was an effective Escamillo. Pierre Froumenty, Nello Pallai, Alessio de Paolis, Maria Malberti, Nadia Kovaceva and E. Dall' Argine completed the cast. Mr. Panizza conducted the score with understanding and brilliancy, sharing with the singers the enthusiastic approval of the audience.

La Boheme, always an Argentine favorite, was the work offered next, with a cast which included Isabel Marengo (Mimi), Koloman von Pataky (Rodolfo), Victor Damiani (Marcello), Adelina Morelli (Musetta) and Giacomo Vaghi (Colline), under the baton of Mr. Panizza.

Miss Marengo was again warmly applauded in a rôle that is adapted admirably to the lyric quality of her voice. Mr. Pataky displayed his lovely voice in the part of Rodolfo, singing with finesse and beauty of tone. Mr. Vaghi sang with effectiveness; Mr. Damiani projected full and well modulated tones; and Adelina Morelli was commendable as Musetta.

SIMON BOCCANEGRA RESTORED

The restoration of Verdi's Simon Boccanegra took place on June 6, a resplendent production under the direction of Mr. Panizza, with Lothar Wallerstein as *régisseur* and a cast which listed the names of Carlo Galeffi (Simon Boccanegra), Giacomo Vaghi (Fiesco), Anny Helm Sbisa (Maria Boccanegra), Koloman von Pataky (Gabriel Adorno, Felipe Romito (Paolo), J. Alsina (Pietro), Nello Pallai and Lucy Ritter.

The Musical Courier has reviewed lately the values of this work, which has been performed at the Metropolitan for several seasons. The audience here also gave an auspicious reception to the Colon performance. The interpretation was of the highest quality. Galeffi was a magnificent protagonist; his dramatic characterization was an artistic achievement which deeply impressed the audience. Vocally he was in fine form. Mme. Helm repeated the outstanding success which she had scored in Alceste. Her voice was rich in inflections and dramatically effective. Von Pataky displayed tonal finesse as Gabriel. Giacomo Vaghi sang with vigorous voice of quality. And Mr. Romito gave an outstanding performance of his ungrateful part.

The chorus, under the direction of Rafael Terragnolo, gave a splendid account of itself. Lothar Wallerstein, in charge of the stage direction, presented effects of beauty, and the production as a whole offered a series of lovely pictures. The scenery had been painted under the direction of H. Basaldúa, after designs by the Austrian artist Kautzky. This opera was repeated with the same cast excepting the rôle of Maria Boccanegra, which was sung by Mme. Hina Spani. Mme. Spani's essayal of the difficult part was warmly applauded; she exhibited a rich dramatic soprano voice and histrionic qualities of the highest order.

On June 13 a national work had its première. This was La Novia del Hereje, by Pascual de Rogatis, to be reviewed in an early issue of the Musical Courier.

On June 21 Benjamin Gigli, Vina Bovy Fischer and Elvira Casazza arrived on the SS. Augustus. Gigli and Vina Bovy made their seasonal débuts on June 25 in Massenet's Manon.

JORGE M. WHITE.

Boston Concludes Jubilee Season Of "Pop" Programs Successfully

Ganz' Animal Pictures in Première—New England Conservatory Prizewinner Presented—Sanromá and Juht Heard with Orchestra—Fiedler Again Leading on Esplanade

BOSTON.—The fiftieth season of the Pops Concerts of the Boston Symphony Orchestra was ended on July 3 and established a record of attendance and popularity. It was the sixth season under the conductorship of Arthur Fiedler; and on the basis of attendance and applause, it is safe to say that he is in higher favor with Boston audiences than ever.

The variety of Mr. Fiedler's programs has often been taken for granted, though it explains perhaps more than any other single factor the reason for the popularity of the concerts under his direction. An idea of the enormous repertoire of the concerts that he has conducted is contained in a summary of the repertoire published in the final programs. In nine weeks of nightly concerts he has presented 302 different items—and this total is increased by a large number of encores, which came to 103. The pieces varied from marches to overtures; a pair of complete symphonies and various single movements from symphonies; half a dozen piano concertos; numerous suites, rhapsodies, waltzes and operatic fantasias; as well as a huge number of selections that are not so readily classified. The encores varied in style from a currently popular favorite to selections from Wagner.

Only brief reference may be made to particular items on the programs during the final month. On June 6—New England Conservatory Night—Peter Louis Walters admirably played the first movement of the Beethoven piano concerto in C major. The following evening Ruth Culbertson gave a musical performance of the Mendelssohn G minor piano concerto, now neglected hereabouts. On June 12 Frances Hendrickson, a young lady in her middle teens, made a favorable début in the first performance of a Tartini violin concerto in A major, which her teacher, Emmanuel Ondricek, had dug out of its resting place in European archives and arranged for orchestra.

Rudolph Ganz' Animal Pictures received a first performance on June 14. Ludwig Juht, double-bass player in the Boston Symphony Orchestra, played the solo part of his own concerto for his instrument and orchestra on June 20, and proved anew his unusual virtuosity on the usually unwieldy viol. The following evening marked the first Boston performance of the Shostakovitch concerto for piano, string orchestra and trumpet. The slight but engaging music received excellent treatment at the hands of the soloist, Frederic Tillotson. On June 22 Paul White conducted as guest his own Five Miniatures excellently.

Jesús María Sanromá was the soloist on June 24 in the Grieg concerto, the performances being excellent. On June 25 Milton Rosen's Fantasie American for orchestra and piano received its first performance anywhere, with Leo Litwin as soloist. The program of June 28 contained music from a remarkable trio of composers—Wagner, Liszt and Johann Strauss. The principal item was the second piano concerto of Liszt, with Elizabeth Travis as soloist.

With the Pops season closed, Mr. Fiedler prepared for his seventh season of outdoor concerts on the Charles River Esplanade, scheduled to begin on July 10. Mr. Fiedler plans, as an innovation, to play the entire nine Beethoven symphonies with the exception of the choral movement of the ninth.

Otherwise the musical market in Boston in these warm months is at the usual low. Aside from a couple of operatic performances at the Boston Opera House on July 10 and 11, nothing is in sight.

And speaking of opera, one should mention the recently announced plan of the Boston Opera Association to bring the Metropolitan Company of New York back to Boston for another week next spring. This is not surprising in view of the success of the last two seasons, during which the Boston Association actually showed a profit, according to the same announcement, of $14,000. Meanwhile H. Wendell Endicott, who has conscientiously directed the affairs of the association since 1927, has resigned, and Donald McKay Frost has become the new chairman, with Oliver Wolcott as treasurer.

The Longy School of Music closed its active season with three musicales. A children's program was given on June 3; the final young people's concert on the following evening; and the graduation concert on June 7.

The end of the regular season of the New England Conservatory of Music was the commencement exercises and concert in Jordan Hall on June 25. Two candidates received the degree of master of music, twenty-four that of bachelor of music, and forty-five received the diploma. Soloists' diplomas were awarded to four graduate students.

M. S.

Carl Friedberg to Give Concerts

Carl Friedberg, who sailed for Europe recently, will return October 1 for the opening of the Juilliard School of Music, New York, where he has been engaged for several years for the master classes. Mr. Friedberg will again be heard extensively in concerts next season. Among the engagements already booked are the Cincinnati Symphony Orchestra, the Toronto Symphony Orchestra and the Syracuse (N. Y.) Symphony Orchestra, with New York and many other cities pending.

EDWARD MOLITORE,

tenor of the San Carlo Opera Company, has been engaged for four performances of the Lewisohn Stadium summer operatic season in New York. He is to sing Rodolfo in La Boheme on July 18 and 19, and Alfredo in Traviata on July 25 and 26. He will also appear four times at Robin Hood Dell, Philadelphia, singing Turiddu in Cavalleria Rusticana on July 22 and 23 and Pinkerton in Madam Butterfly on August 5 and 6.

Schofield to Head N. Y. S. T. A.

At the meeting of the New York Singing Teachers Association in Aeolian Hall, New York, in May, Edgar Schofield, concert artist and vocal teacher, was elected president to succeed Percy Rector Stephens. Mr. Schofield has sung with the New York Philharmonic Orchestra, the New York Symphony Orchestra, the Cleveland Orchestra, at the Worcester, Oberlin and Spartansburg festivals, with the Handel and Haydn Society (Boston), the Mendelssohn Choir (Toronto), the Mendelssohn Choir (Pittsburgh), Orpheus Club (Cincinnati), Singers Club (Cleveland) and at the Lewisohn Stadium Concerts in New York. He made three concert tours (sixty-four cities) with Geraldine Farrar.

Julius Huehn Weds Beatrice Tatnall

Julius Huehn, newly engaged baritone of the Metropolitan Opera, and Beatrice Tatnall, daughter of Mrs. Henry J. Tatnall of Lakewood, N. J., and the late Mr. Tatnall, were married recently in the chapel of St. Bartholomew's Church, New York. The Rev. Dr. George Paull T. Sargent officiated. Only members of the immediate families were present. Mr. and Mrs. Huehn, after a wedding trip to Florida, will reside in New York. Mr. Huehn attended the Juilliard School of Music, and has had featured rôles with the Philadelphia Orchestra Opera Company and the Chicago Opera Company, and has appeared with the New York Oratorio Society and at the Bethlehem Bach Festival. His début with the Metropolitan is to take place next season. His bride attended Radcliffe College and was graduated from Barnard College.

Carl M. Roeder Pupil in Recital

GREAT BARRINGTON, MASS.—Joan Newstead gave a piano recital at the Barrington School during May. She displayed warm tone quality and brilliance of execution in Bach's suite in G, gavotte (Gluck-Brahms), rondo in G, op. 51 (Beethoven), Schumann's Papillons, Brahms, Chopin and Debussy pieces, and the Mendelssohn concerto in G minor. For the last named offering, Miss Newstead's mother, Katherine Bacon was at second piano. Miss Newstead graduates this year from the Barrington School, after having studied piano there with Carl M. Roeder for four years.

M. V.

THE LONGY SCHOOL OF MUSIC
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First International Music Festival Presented by Huge Forces in Detroit

Fifty Choruses Heard of Many Nationalities—Workmen's Circle Gives Concert—Crooks and Bonelli on Ford Programs—Twelve Week Operetta Season at Navin Field

DETROIT, MICH.—Detroit's first annual International Music Festival took place from May 24 to June 2 at the Stadium, Seyburn Place and the Naval Armory. In all there were about fifty groups and many different nationalities taking part and the purpose served of bringing this vast abundance of rich hidden music to light is highly commendable. While we encountered no large audiences it is certain that the spirit of the undertaking was an impressive success and will bear fruit with each succeeding repetition. True also, we did not hear world-famed soloists, but we did hear much honest music by bands, choruses and choirs of men, women and children, who play and sing for the sheer joy and love of music.

The second annual concert by the Detroit Workmen's Circle Chorus, a mixed group numbering seventy-five members, at the Detroit Art Institute Auditorium in May, proved to be an earnest and impressive musical evening with a good women's section assisted by a symphony orchestra and the dynamic Dan Frohman directing. There was a fine spirit prevailing throughout, especially in the trade songs and an artistic touch was given by the featured soloist Emma Lazaroff-Schaver, who was heard to advantage in Micaela's aria from Carmen. Evelyn Gurvitch, who acted as accompanist and played a group of solos by Rachmaninoff and Lecuona, revealed an amazing depth of feeling and displayed some exceptional technic. The choir soloists were Sarah Lux and Sonia Lifshitz, sopranos, and Sam Silverstein and Samuel Petcherer, tenors. There was a large and enthusiastic audience present.

CROOKS AND BONELLI APPLAUDED

Richard Crooks, tenor, and Richard Bonelli, baritone, were guest artists on the thirty-third and thirty-fourth Ford radio broadcasts from Detroit. This makes Mr. Bonelli's third concert in Detroit this season. He is a brilliant singer and has scored magnificently with Detroit music lovers. Mr. Crooks' singing was breathtaking in his beautiful lyric passages and his golden *bel canto* style is of the highest order.

Detroit is having a twelve-weeks' season of Opera Under the Stars at Navin Field. Summertime audiences have numbered eight and ten thousand per sitting. Sponsored here by the Shubert interests with Bartlett Simmons as casting director and tenor, Helen Ford, Leonard Ceeley, Myrtle Schaaf as some of the leading soloists and a tremendously large chorus, which is needed for the ample outdoor stage, doing splendid ensemble work, this promises to be a successful event in Detroit musical circles.

The stage settings, mountings and lighting have set the season's standard of spectacle. The amplifying system which at first was blurred has been cleared and brought to a high degree of efficiency, so that the dialogue and singing are now heard adequately. There is a tendency to overdo the standard act of dancing routine. R. C. B.

Voice Students' Aims Growing Broader

Increasing Tendency to Pursue Studies in Varied Departments of Song Described by Mme. N. de Chessin, Parisian Teacher

PARIS.—"Oh, no," said Mme. N. de Chessin, Parisian voice teacher, "people are not abandoning vocal study. On the contrary, they are studying voice more than ever. Witness how busy some of us are, the so-called 'difficult epoch' notwithstanding. Humanity always has loved to sing and always will. Humanity is made that way. Why, the very origin of music is vocal, and you are as well acquainted as I am with Spencer's great essay on how music came to be —how it first came from the human throat.

"Do I notice any change in the general attitude of students? I believe I do. A short time ago, every student of voice had one and the same objective—opera. Today, they are less fanatic in their belief that opera is the alpha and omega of a vocal career, and are more inclined to see that audiences who love singing are not confined to the opera houses. Their horizon—the students'—is broadening out, and instead of desiring only opera, as they used to, pupils now come with minds made up to do also recital, radio, oratorio, orchestral and church work. And, though you may not believe it, there is a class of voice students that increases every day—those who study just for the joy of singing."

ANECDOTES OF THE EMINENT

It is also interesting to hear Mme. de Chessin give her reminiscences of the time when she was in Anton Rubinstein's piano class in the Russian Conservatory; how she and a friend created the Lyceum de France; and of her famous salon, frequented by all the musical lights of the capital.

"A Saint-Saëns anecdote? Yes, indeed," smiled Mme. de Chessin, handing the interviewer another cup of exquisite Russian tea, "I have one. A pupil of mine, a timid, blushing young thing, was dying to meet Massenet, and I promised to present her. Next time that Massenet came to my salon, I made it a special point to introduce to him my, by now, all-excited pupil. 'Do you like my operas?' Massenet asked her. 'Oh, Maitre,' she gushed, clasping her hands in a sort of Desdemona gesture, 'you have the one and only opera I adore—Samson and Dalilah.'" I. S.

Katherine Lippincott, Pianist, Gives Philadelphia Recital

PHILADELPHIA.—Katherine Lippincott pleased a large audience in Ethical Culture Society auditorium recently when she gave a piano recital, including several Bach transcriptions and the Brahms sonata in F sharp minor, op. 2, and items by present-day composers. The Bach numbers were taken from the organ literature, and among them were arrangements by Myra Hess and Olga Samaroff. Miss Lippincott has a pleasing touch and is endowed with a musicianship comprehensive enough to embrace every type of music on her program. Her technic is sound and unobtrusive. She was applauded warmly by her hearers. L. D.

Annual Summer Session at Ann Arbor

ANN ARBOR, MICH.—Since the end of the May Festival, as far as the public is concerned, Ann Arbor has been rather musically quiet, but not so the School of Music, particularly the officers and teachers bringing the regular session to a successful close and at the same time preparing for the summer school.

The Annual Summer Session will continue for eight weeks from June 24 to August 16, when courses in all divisions of music will be offered, both for those who are candidates for the degrees of Bachelor of Music and Master of Music, as well as for special students. The following members of the staff will be in charge: Charles A. Sink, president; Earl V. Moore, musical director; Wassily Besekirsky, violin; Palmer Christian, organ; Arthur Hackett, voice; David Mattern, public school music; Hanns Pick, cello; Mabel Ross Rhead, piano; Otto Stahl, theory; Joseph Brinkman, piano; James Hamilton, voice; Anthony Whitmire, violin; Roxy Cowin, public school music; Louise Cuyler, theory; E. W. Doty, organ and theory; Stanley Fletcher, piano; James Pfohl, orchestral instruments; Earl Slocum, public school music; Nell Stockwell, piano.

One of the features of the Summer Session will be the Tuesday evening series of concerts given by faculty members in the Hill Auditorium and to these concerts the public is invited. The concerts already scheduled will be participated in by Dr. Moore, Profs. Besekirsky, Christian, Hackett, Rhead, Brinkman, Hamilton, Whitmire, Doty and Fletcher.

In addition to these attractions various others will be announced as the season develops, in which the Summer Orchestra and Band advanced students will participate. It is anticipated also, that an operatic production will be given in coöperation with the department of play production. A. McL.

Mannheimer to Give London Recital

LONDON.—Frank Mannheimer, pianist, will give a recital at Wigmore Hall on November 2.

AUGUSTA COTTLOW

Augusta Cottlow to Play Over WOR

After several years of retirement from the concert field, Augusta Cottlow, pianist, again will be heard by the public. Miss Cottlow is one of twelve women pianists who is to be presented in a series of programs over WOR during the summer. She will offer on July 21, the first movement of the concerto in D minor, by Edward MacDowell, and a group of solos.

Miss Cottlow is much interested in the radio, as she feels that its possibilities along educational lines are unlimited. In speaking on this subject recently, Miss Cottlow said: "Objection is often raised to the amount of cheap and trashy music one hears over the radio, but because the public seeking that kind of entertainment is larger than that which finds enjoyment in the higher fields of the art, need we shut our eyes to the amount of really beautiful music that is broadcast? We do not despair because a majority of people still prefers vaudeville to the higher forms of drama or 'music shows' to the Philharmonic. It is only a question of education, which takes time to develop, and we must do all we can to help in this education."

During these years of retirement, Miss Cottlow has not been inactive. She states that she has taught many students, some gifted, and almost all engaged in teaching. There have been many pupils' meetings and recitals in which she has taken part, and she has also played occasionally in private recitals.

Miss Cottlow has also been at work on a book dealing with technical problems in piano playing and how to solve them. To understand the art of practicing would solve many difficulties in playing, she believes. The book is still in manuscript, as conditions during the past few years have not seemed propitious for bringing out a new work.

For a few years Miss Cottlow has lived at her country home near Tivoli, N. Y., where her husband, Edgar A. Gerst, conducted a Silver Fox farm for a time. Her friends have often asked if she did not feel lonely at times in the country, but Miss Cottlow has many duties aside from her music "and," she says, "a busy person can never be lonesome. Besides this, I have found that being away from the bustle and tension of city life gives one time to meditate on the deeper things of life, things that do not often appear during the turmoil and strife of accomplishment. I am an enthusiastic gardener, love cultivating flowers and watching the development from seed to plant and flower, which awaken in me an awe and reverence akin to that expressed by Joyce Kilmer in his beautiful poem, Trees. I find much food for thought in the activities of nature hidden to our human eyes, the tremendous power constantly expressed even during the seemingly dormant stages of trees and flowers. Analogous to this is the constant development going on in the individual, even during seemingly less active periods; all of which is clearly portrayed in one's artistic growth." G. N.

Marie Powers Sings in Cannes

Marie Powers appeared in a program at the Cathedral of Notre Dame des Pins, Cannes, France. The first half of the program was the oratorio, Joseph by Méhul (1763-1817) and the second part was dedicated to Bach and Handel.

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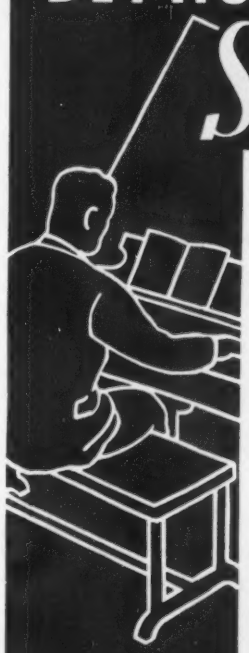

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FALL SEMESTER SEPT. 16

Write Arthur C. Becker, Dean, for literature

A Professional School With University Prestige

Handel's Julius Caesar Done By Zurich State Theatre

Old Opera Finely Performed—Other Notable Musical Offerings by Hubermann, Morini, Ney, Onegin, Tauber, Sakharoffs, Denzler, and Casadesus

ZURICH.—Celebrating the Handel anniversary, our State Theatre gave that genius' opera Julius Caesar. Robert Denzler not only conducted with a consummate stylistic artistry, but in fact trained the orchestra and all the singers in the best possible Handelian manner. The title rôle found a majestic interpreter in Albert Emmerich, Judith Hellwig, lovely of voice and appearance, seconding him admirably in that of Cleopatra. Sigrid Onegin, as Cornelia, made an imposing figure vocally and plastically, beautiful artist that she is. Maria Rohs did an efficient Sextus Pompejus. Handel was followed by Ballo in Maschera (Verdi) under Kurt Rothenbuhler, George Oeggls, as Renato, being the only singer deserving of mention.

SAKHAROFFS TRIUMPH

The dance recital of Clotilde and Alexandre Sakharoff at the State Theatre was one of the season's high lights. It is difficult to find words adequately to describe the exquisite art of these dancers, or give an idea of its enchantment. They were applauded and encored and encored and applauded, their list comprising such numbers as Danse des Delphes (Debussy) Exotique (Tansman) Prelude et Fugue (Bach) Jeune Fille au Jardin (Mompou) Bourrée Fantasque (Chabrier) and Pavane Royale (Kreisler).

RECITALISTS

Virtuosos of the bow, keyboard, or vocal chords, who contributed in signal fashion to the enjoyment of local audiencies, were headed by Hubermann and Siegfried Schultze, in the memorable violin-piano evening; Robert Casadesus, in a brilliant piano recital; Walter Rehberg, an artistic presentation of some of Beethoven's piano sonatas; and Milly von Grünigen-Schweizer, a pianist whose well developed talent promises much. Others were Clemens Dahinden, Gret Müller, Lilly Fenigstein, and Robert Hunziker in a musicianly seance of chamber music by Reger, Brahms, and Franck; a marvelous Brahms-*Abend* by the beloved pianist Elly Ney; Erica Morini, enjoying a success for her stupendous reading of the Tschaikowsky concerto, under the baton of Dr. Volkinar Andreae; and tenor Richard Tauber and soprano Mary Losseff, doing delightful work in Tauber's concoction Der singende Traum, nicely staged at the State Theatre by Carl Goldner, and directed by Reinshagen.

JOSEF KISCH.

Kolisch Quartet to Play New York Subscription Series

S. Hurok announces that the Kolisch Quartet will give a subscription series of three evenings of chamber music next season at Town Hall, New York, on January 8, February 4 and March 10. January 8, they are to play the quartet in D minor of Mozart; quartet in A minor, op. 51, No. 2, Brahms; quartet in B flat, op. 130, Beethoven. February 4, quartet in A minor, op. 132, Beethoven; Lyric Suite for string quartet, Berg; quartet in F, Ravel. March 10, quartet in D, op. 64, Haydn; quartet in D minor, Schönberg; quartet in F, op. 59, No. 1, Beethoven.

The Kolisch Quartet made their American début in Washington, D. C., at this season's Coolidge Festival, and later appeared in New York at Town Hall. The members of the quartet are Rudolf Kolisch, first violin; Felix Khuner, second violin; Eugen Lehner, viola; Benar Heifetz, cello.

Florence Easton and Arthur Fear to Appear in Cincinnati Opera

Florence Easton and Arthur Fear, British baritone of Covent Garden Opera Company, have been engaged for appearances with the Cincinnati Opera Company, which is being sponsored for the season of 1935-36 by the Cincinnati Symphony Orchestra. Eugene Goossens is to direct the performances. Mme. Easton will sing the rôle of Elisabeth in an English production of Tannhäuser. Mr. Fear has been engaged for Hans Sachs in Die Miestersinger, a rôle he has previously played at Covent Garden. Mr. Fear, who made his first visit to the United States during the past season, is to supplement his operatic engagements with a concert tour this winter.

Marjorie Tyre, Harpist, Gives Philadelphia Recital

PHILADELPHIA.—Marjorie Tyre, first harpist of the Philadelphia Orchestra, was heard in recital at the Philadelphia Musical Academy during May. Alexander Kelberine, pianist, assisted for part of the program.

Miss Tyre began with music of the seventeenth and eighteenth centuries, including excerpts by Couperin, Rameau, Corelli and Haydn. Faure's Impromptu opened the next group, which continued with Poetical Studies (Mirage, Idyllic Poem and Communion) by Carlos Salzedo. This sequence, plainly of the impressionistic school, were yet more conservative in melody and harmony than some of Mr. Salzedo's other compositions. They were atmospheric, full of delicious tone colorings, and expertly constructed. The last number played by Miss Tyre was Ravel's Introduction and Allegro for harp and orchestra, with the orchestral part taken by Mr. Kelberine. The audience demanding an encore, Miss Tyre offered Salzedo's Night Breeze.

This young artist is equipped with sterling technic and an unerring sense of style. She has individuality and a generous stock of imagination which enables her to bring out the poetic content of a work. Her hearers were manifestly pleased with her playing and that of Mr. Kelberine. K. J.

Pelletier Engaged to Conduct at Metropolitan Opera

A contract has been signed by Wilfred Pelletier, French-Canadian conductor of the Metropolitan Opera, with Edward Johnson and the new management, which calls for his return to that company next season. He had been actively conducting radio concerts and it was this point which delayed the engagement for 1935-36 of Mr. Pelletier, who has been with the Metropolitan for many years. The new arrangement will give him time in which to pursue his radio activities. Mr. Pelletier also will serve as guest conductor with at least one of the country's major orchestras during the coming season. He has been asked to reorganize and train the orchestra in Montreal and to direct at least three concerts there.

Concerts in Many Cities Arranged by NBC Artists Service

Increased interest in concert courses in cities throughout the country is reported by booking representatives of NBC Artists Service. Eighteen cities have already arranged courses for next season through this organization, some of them engaging as many as eight attractions.

Toronto's concert course for 1935-36 includes Kirsten Flagstad, Lauritz Melchior, Edith Lorand and her Hungarian Orchestra, Trudi Schoop, Josef and Rosina Lhevinne; Hartford: Kreisler, Rachmaninoff, Gladys Swarthout and Vienna Choir Boys; Cleveland: Flagstad, Friedman, Ria Ginster, Kreisler, Edith Lorand and her Hungarian Orchestra, Artur Schnabel and Trudi Schoop.

Columbus has booked eight attractions—Kreisler, Ballet Russe, Levitzki, Feuermann, Edith Lorand and her Hungarian Orchestra, Martinelli, Moscow Cathedral Choir and Gladys Swarthout; Dayton: Kreisler, Edith Lorand, Metropolitan Opera Quartet and Poldi Mildner; Cincinnati: Kreisler, Flagstad, Metropolitan Opera Quartet, Edith Lorand and her Hungarian Orchestra; Cincinnati Matinee Musical Club: Lauritz Melchior, Artur Schnabel, Huberman, Ria Ginster and Poldi Mildner.

The Philadelphia Forum will present during the season Flagstad, Monte Carlo Ballet Russe, Moscow Cathedral Choir and Zimbalist; Youngstown: Flagstad, Feuermann, Huberman, Edith Lorand and her Hungarian Orchestra, Metropolitan Opera Quartet and Poldi Mildner; Terre Haute: Melchoir, Ria Ginster, Josef Lhevinne, Edith Lorand and her Hungarian Orchestra, Nini Theilade and Robert Helpman; Sioux City: Trudi Schoop, Vienna Choir Boys, Edith Lorand and her Hungarian Orchestra, Jose Echaniz. Louisville: Monte Carlo Ballet Russe, Metropolitan Opera Quartet, Kreisler, Edith Lorand and her Hungarian Orchestra; Boston: Flagstad, Martinelli, Kreisler and Feuermann; St. Paul: Feuermann, Kolisch Quartet, Ria Ginster and Chase Baromeo; St. Louis: Flagstad, Moscow Cathedral Choir, Feuermann, Levitzki and Poldi Mildner; Poughkeepsie: Flagstad, Rachmaninoff, Moscow Cathedral Choir, Feuermann and Maganini Chamber Symphony.

The Haarlem Philharmonic Society of New York will present Flagstad, Feuermann, Melchior, Metropolitan Opera Quartet, Poldi Mildner and Viola Mitchell. Included in the Town Hall Endowment Series are Flagstad, Feuermann, Schnabel and Huberman.

Kiniya Summer Colony Faculty Adds Hanna Brocks and Chiquita Casella

Hanna Brocks, vocalist and teacher, and Chiquita Casella, Spanish dancer, have been added to the staff at Kiniya, summer colony for musicians, dancers, writers and artists, on Lake Champlain, N. Y. Dolores Hayward is director of the colony, which is open in July and August. Training is offered in

HANNA BROCKS

Rhythmic Design by Henrietta Reiss, the course being credited by the New York City Board of Education. Loma Roberts, who conducts the Dalcroze Summer Course each year in July at Dalcroze Institute, New York, is coming to Kiniya in August, bringing a group of her pupils. This course also is credited toward a teacher's certificate in the New York institute. Members of the Kiniya colony have been enrolled from Bryn Mawr and Germantown, Pa.; Hartford, Conn.; Ridgewood, N. J.; Montclair, N. J.; Texas, New York, and Montreal, Can.

Chiquita Casella, Spanish dancer, who recently was featured in the Broadway run of Revenge With Music, is to spend the summer at the Kiniya Summer Music Colony A special course is to be given for musicians, as Miss Casella believes the intricate rhythms of the Spanish dance, and the use of castanets is of value to the musician. Of authentic Spanish origin, Miss Casella has in her possession musical literature of interest to pianists.

ROSE BAMPTON,

mezzo-soprano of the Metropolitan Opera, appears in the Hollywood Bowl on August 16, her début on the Pacific Coast. On her return trip East, Miss Bampton gives a private recital on August 26 for the delegates and members of the National Convention of Sigma Alpha Iota at Denver, Colo., in the ballroom of the Brown Palace Hotel. Miss Bampton is an honorary member of the fraternity. (Photo by Mitchell.)

Richmond Orchestra to Extend Season

Organization under Wheeler Beckett Plans Five Months' Series—Notable Concerts Arranged by Musicians' Club

RICHMOND, VA.—The Richmond Symphony Orchestra will give twelve local concerts during the 1935-36 season, according to an announcement recently made by its president, Blythe W. Branch, following a meeting of the board of directors at the Westmoreland Club.

A deficit of $4,234 from last season has been underwritten and paid, and the orchestra is now financially clear. Last year the orchestra cost $32,597.77, with its season confined to six weeks. The coming season will see a departure from the established custom of previous years and the six regular programs and six junior concerts will be presented over a period of five months, beginning next November.

Conductor Wheeler Beckett states that plans are being made for six guest soloists and he further announces his purpose to maintain the organization at a high level. Usually, a minor proportion of the orchestra has been recruited locally, with importations of men for the leading instruments.

Mr. Beckett, who has returnd from Europe, is now at Ragged Island in Lake Winnepesaukee, N. H.

RECITAL SERIES ARRANGED

The Musicians' Club of Richmond has completed plans for its 1935-36 series of concerts. The season will be opened by Sergei Rachmaninoff on October 30. Eidé Noréna, Norwegian soprano, is engaged for December 17, the Paris Instrumental Quintet for March 3, while the active members of the club are preparing Von Flotow's opera Martha for presentation in October. The rôles will be taken by club members, and rehearsals are under the direction of Wilfrid Pyle, with Howle Fisher in charge of stage direction and ballet.

Mabel Maxson Stradling, pianist-organist, has recently been elected conductor of the Richmond Chapter, Ars Musica Guild. W. R. Branch has been elected president, with a full quota of assisting officers.

J. G. H.

Doris Doe Sings at Musicale

Doris Doe, contralto of the Metropolitan Opera, gave a program of songs at a musicale held at the home of Mr. and Mrs. Robert Dun Douglass in Llewellyn Park, N. J., on June 5. Miss Doe was accompanied at the piano by her mother, Mrs. John Watson Doe. Later in the month the singer went to Rhythm Hills, her farm in Bennington, N. H.

PIATIGORSKY

"THE PADEREWSKI OF THE 'CELLO"—*London Daily Telegraph*

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Orchestral-Choral Note Ends Brussels Season

Professional and Amateur Orchestras Heard—Maison d'Art Important in Brussels Musical Life—Schumann Oratorio Performed in Small Belgian Town

BRUSSELS.—The concert season practically terminated with a successful orchestral-choral concert organized for the benefit of indigent musicians. Desiré Defauw conducted. The program included Handel's Judas Macchabeus for orchestra, chorus and tenor solo; Tannhäuser Overture; prelude to the third act of Lohengrin and the Narrative; and the finale of Meistersinger. The tenor soloist was Ansseau. His voice is what it always has been: beauty of tone combined with power. His success was proportionally great. Choir and orchestra were most satisfactory and Defauw was, as usual, excellent.

MILSTEIN'S ART

Defauw's subscription concert on May 13 caused everyone to regret that this ended the series. It was one of the best concerts of the year. The program included Beethoven's Leonore III and eighth symphony, and Brahms' violin concerto, with Nathan Milstein, soloist. Defauw held his audience from beginning to end. His is an art that sheds new light on music long known and loved. About Milstein's performance little need be said—splendid technically and in interpretation. As an encore he played Bach's Chaconne like a great master. His reading reminded me of the unforgettable César Thomson.

AMATEUR ORCHESTRA

The Cercle Musical des Amateurs, Léon Jongen conducting, gave their third and last concert at the Beaux-Arts. The Brussels cellist Dambois was the soloist. The program included Beethoven's first symphony, Josef Jongen's concerto for cello and orchestra, Saint-Saëns' cello concerto in A minor, and Rimsky-Korsakoff's Schéherazade, with Mlle. Gielen as violin solo. Truly an ambitious program for non-professionals, but they acquitted themselves of their task as though long used to such endeavor.

Jongen's concerto was the outstanding event of the evening—a noble composition conceived on broad lines, original and modern throughout. M. Dambois gave a good interpretation and both he and the composer reaped well-merited applause.

FINE CHORAL WORK

The Cercle Choral et Symphonique de Bruxelles, conducted by Gaston Peellaert, furnished an excellent account of themselves at a Beaux-Arts concert which was honored by the presence of the Queen of the Belgians. Beethoven (Eroica) Berlioz (Romeo et Juliette) and Bach (Magnificat) were performed. The soloists were Lydia Tourvetz, Flore Moulaert, Yvonne Streulens, René Letroye, Maurice De Groote. Gaston Pellaest's presentation of these three works had high merit.

LA MAISON D'ART

The interests of music in Belgium have been greatly furthered during the past year by a new concert organization: La Maison d'Art of Brussels. Among other events of interest, La Maison d'Art introduced here Marion Anderson and the Busch Quartet. The Maison's series of concerts and lectures on music reveals the organization as one of our foremost. The latest artist to be presented by the Maison d'Art was Agi Jambor, Hungarian pianist. The young lady had complete and well-earned success especially after her performance of the Bach Fantasia.

CULTURE IN THE PROVINCES

Though Tournai, fifty miles from Brussels, is only a small town, they know what music is there, and how to give and enjoy it. The writer visited the place the other day to hear Schumann's Faust and rejoiced in one of the best performances of his long career as a listener. Léon Jongen conducted. The soloists were Malnory-Marseillac, Neyrinck, Dauby, Pauwels, Panzera, Anspach, and De Groote.

SYDNEY VANTYN.

DR. H. ALEXANDER MATTHEWS,

educational director of the Clarke Conservatory of Music, Philadelphia. The conservatory, in order to encourage composition among the younger Americans, has offered cash prizes for original works in two classes: first, second and third awards of $50, $25 and $15 respectively for secular works. For sacred works, one prize of $50 is offered for a choral composition (anthem or motet) and another prize of $50 for a composition for organ. The contest is open to composers who will not have passed their thirtieth birthday by August 15, when the contest closes.

Ballet Russe to Appear with Four Orchestras

S. Hurok announces that Col. W. de Basil's Ballet Russe of Monte Carlo has been engaged to perform with four symphony orchestras during the company's forthcoming transcontinental tour this fall.

The first of these appearances will be with the Philadelphia Orchestra under the leadership of Leopold Stokowski, on November 12, 14, 15 and 16. Among the ballets which Mr. Stokowski will conduct are Thamar by Balakireff, Scheherazade by Rimsky-Korsakoff, Petrouchka by Stravinsky and Three-Cornered Hat by de Falla. This is the first time that ballet dancing has been admitted to the symphony's regular subscription series.

The Monte Carlo dancers are to appear with the Cleveland Orchestra for four performances on December 13, 14 and 15; also with the St. Louis Symphony Orchestra, for the third consecutive season, on December 27, 28 and 29; and with the Cincinnati Symphony Orchestra, under the direction of Eugene Goossens, for three performances on February 21 and 22. Arrangements are still pending for further engagements with the Chicago and Detroit Symphony orchestras.

The ballet organization's tour will begin in New York in early October and, according to Mr. Hurok, American manager of the company, bookings throughout the country have shown an increase over last year. All of the principal dancers and soloists will return with the troupe, including Leonide Massine, ballet master and designer of several of the eight new productions in the repertoire.

Norman Notley and David Brynley to Give Duet Recitals

Norman Notley and David Brynley, former members of The English Singers, have joined for duet recitals and will return to this country early in November. They are to be heard in a New York recital immediately upon their return and appear in the Middle West and in Canada. Recently they appeared at the home of the Duchess of Norfolk. They are spending the summer in their five-hundred year old cottage at Corfe Castle, Dorset, England, preparing their next year's programs.

Marguerite Potter to Conduct Chorus

Marguerite Potter, founder-president of the Madrigal Society and of the Madrigal Women's Chorus, has been appointed conductor of the chorus of 200 women to sing on July 20 at the Summer Music Festival sponsored by the New York Evening Journal, at the Polo Grounds, New York. Auditions for admission to the chorus are now continuing at the Potter Studios, Steinway Hall, New York.

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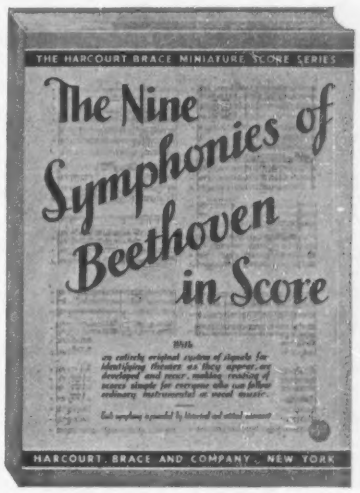
SPECIMEN PAGE

READ THIS EXPLANATION OF THE SYSTEM

The specimen page, naturally greatly reduced in size, printed on the left is the first page of the slow movement in the second of Beethoven's symphonies. You will note that the word "Exposition" is placed at the top of the score over the flute staff; all form divisions such as *Introduction, Exposition, Development, Recapitulation, Coda,* etc. are printed in their proper places all through the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the 'cello and double-bass staff, and that a wavy black line indicates the length of this Principal Theme; all themes are indicated as they appear and recur in this way. Now observe the black arrow over the 1st Violin staff. This indicates that the principal melodic line lies in the violin for eight measures; then the arrow shifts to the clarinet staff, indicating that the principal melodic line has moved to the clarinet where it remains for eight measures, then moves back to the 1st Violin staff in the last measure shown on the specimen page. This brief explanation, carefully followed in connection with the specimen page, will make it clear that, merely by observing the arrow in its flight from staff to staff, anyone can readily follow the entire score.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Chicago Summer Music Menu Reveals Quality and Variety

Commencement Concerts Are Feature of June Weeks—Handel's Theodora Performed—Many Recitals Given in City's Halls—Plans for Next Season Announced

CHICAGO.—Commencement concerts of the various music schools, the first performance of Handel's Theodora given under the sponsorship of the park district, and recitals by members of our tonal fraternity made the activities for the month of June so numerous as to tax the physical strength of music reporters.

CHICAGO CONSERVATORY COMMENCEMENT

The commencement exercises and concert of the Chicago Conservatory, now in its seventieth year, took place at the Studebaker Theatre on June 16. The Chicago Conservatory Symphony Orchestra, under the direction of Dr. Frank Laird Waller, gave splendid support to the soloists, Robert Sandy, Janet Gunn, Milton Detjen and Elizabeth Van Pelt, pianists; Keylor Noland and William Andurs, violinists; Lucille Hudiburg, contralto, and Elryha Twedt, soprano. All contributed to the success of the concert which reflected credit upon the soloists, their teachers as well as upon their alma mater.

COLUMBIA SCHOOL OF MUSIC

The thirty-fourth annual commencement of the Columbia School of Music also took place on June 16. It brought the Columbia School Chorus, directed by Louise St. John Westervelt; Margaret Kniffke and Charlene Allen, sopranos; Alice Myers Goodfellow, contralto, and Evelyn Moller Tannehill and Richard Wozny, pianists.

AMERICAN CONSERVATORY OF MUSIC

The four leading music schools in Chicago today are the American Conservatory, Chicago Musical College, Chicago Conservatory and the De Paul School of Music. The educational standard at those schools has risen considerably in the past few years, judging from the talent heard at their commencement concerts. The forty-ninth annual commencement of the American Conservatory brought to Orchestra Hall on June 18 a large audience, which buoyantly fêted the soloists. Mario Salvador, organist, opened the program with the finale from Vierne's first symphony. He was followed on the platform by Lola Lutzy, who displayed pianistic ability of the first order in the first movement of the Schumann A minor concerto. Paul Bakeman was heard in the Vision Fugitive aria from Massenet's Herodiade. John Davis played the Conus E minor violin concerto more than creditably. Richard Schreiber won a big hand after his singing of the Eri tu aria from Verdi's Masked Ball. Dorothy Foster played the Strauss Burlesque for piano in a manner entirely to her credit. Leonard Sorkin deserves praise for his interpretation of the first movement of Brahms' violin concerto in D major. Maryum Horn disclosed an agreeable soprano in Voi lo sapete from Mascagni's Cavalleria Rusticana. Jeanne Zavitz revealed herself a good pianist in the Liszt A major concerto. The young students were well supported by the school orchestra under the direction of Herbert Butler. The address was made by Karleton Hackett, president of the conservatory.

CHICAGO MUSICAL COLLEGE

Two internationally known musicians were guests of the Chicago Musical College at its commencement concert in Orchestra Hall on June 19. Those two visitors were Isidor Philipp, pianist and pedagogue, who received on this occasion an honor degree of doctor of music from Rudolph Ganz, president of the college, and Mary Garden, who has joined the ranks of vocal educators at the Chicago Musical College.

The soloists were Thomas Ingram, Margery Smith and Dorothy Crost, pianists; Mildred Wantland and Hilda Ohlin, sopranos; Joseph Stepansky, violinist, and Ralph Cissne, conductor. All these students have been well trained; they gave of their best and the public rewarded their efforts with warm applause. The address and awarding of degrees were made by President Ganz.

DEPAUL SCHOOL OF MUSIC

DePaul University's school of music has grown by leaps and bounds in the last few years and at the university's thirty-seventh annual convocation on June 12, Dean Becker directed the school's *a cappella* choir in selections by Purcell, Tcherepnine and Pearsall. The address to the graduates was made by the Most Reverend William D. O'Brien, auxiliary bishop of Chicago, and the conferring of degrees by the Very Reverend Francis V. Corcoran, president of the university.

A commencement week concert by the DePaul University Symphony Orchestra was given on June 10, at DePaul Auditorium. Under the able direction of Wesley LaViolette, the orchestra played the prelude to Wagner's Die Meistersinger and the Lento allegro movement from the Franck D minor symphony. The soloists were Grace Butler, soprano, Edmund Attwood and Bertha Ostrar, pianists, and Darlene Eggerbrecht, violinist.

PARK DISTRICT PRODUCES HANDEL'S THEODORA

The Chicago Park District board must be highly congratulated for the performance of Handel's Theodora, given on the south steps of the Field Museum on June 22, 23 and 25. This was the American première of the work and not only was it a musical event of considerable importance but it also marked the world première of the Handel oratorio score in opera form. The adaptation was made by Marie Merrill. The production had a cast of 1,000 built up around a choral nucleus of over two hundred voices from the Choral Directors Guild and a ballet group of over three hundred. The part of Theodora was sung by Mary Ann Kaufmann, formerly of Cincinnati and now a teacher at the Chicago Musical College. Other leading rôles were interpreted by Berton F. Dole, Lucille Long and H. Lester Tremayne. George Carlson, president of the Choral Directors' Guild, directed the chorus and the whole production was under the able leadership of Alfred Stury, recently appointed festival director for the Chicago Park District.

Theodora is a colorful story and full of splendid action. The music is Handel at his best and the venture showed conclusively what can be accomplished by the Chicago Park District board.

COMIC OPERA COMPANY GIVES MIKADO

The Chicago Comic Opera Company presented Gilbert & Sullivan's Mikado at the Chicago Woman's Club Theatre during the week of June 16. The company, headed by Ralph J. Helperin, producer, stage manager and the Ko-Ko in the cast, is made up principally of amateurs, who however have been so well trained that the performances moved smoothly.

CHICAGO CONCERT CHORUS

Loro Gooch presented the Chicago Concert Chorus in its first concert at Kimball Hall on June 19, under the direction of Lucy Atkinson. This new choral body, made up of some twenty-four women, scored heavily in numbers by Handel, Bach, Brahms, Fletcher, Gretchaninoff, Rachmaninoff, Schumann, Saar and Bridge.

Harry Zelzer informs us that he has signed the first appearance here of the American Ballet, headed by George Balanchine, eminent ballet master, for five performances beginning on November 8. He also will bring to Chicago the Jooss European ballet, headed by Kurt Jooss, for two performances in February. Other artists thus far secured by Mr. Zelzer are Chaliapin, Nelson Eddy, La Argentina, the Don Cossacks, Ruggiero Ricci, Jascha Heifetz, Ossip Gabrilowitsch, Winifred Christie, Mary Moore, Jan Kubelik and the Minneapolis Symphony Orchestra headed by Eugene Ormandy. These are to appear in Chicago at the Auditorium, Orchestra Hall and Studebaker Theatre.

VOEGELI ANNOUNCES FLAGSTAD AND MELCHIOR

There is to be a joint appearance of Kirsten Flagstad and Lauritz Melchior at Orchestra Hall on October 20, in Henry E. Voegeli's concert and recital series.

ORCHESTRAL SOLOISTS ANNOUNCED

Sergei Rachmaninoff will be a soloist next season with the Chicago Symphony Orchestra, under the direction of Dr. Frederick Stock. Manager Henry E. Voegeli has also engaged the Kolisch Quartet to appear with the orchestra.

FLAGSTAD TO OPEN WINNETKA SERIES

To open its artist recital series at New Trier High School on October 23, the Winnetka Music Club has chosen the Metropolitan's Wagnerian soprano, Kirsten Flagstad. The North Shore group has also signed Roland Hayes, Mischa Levitzki, Bronislaw Huberman, and Emanuel Feuermann and Ninon Vallin for a joint recital on January 6.

REUTER ELECTED PRESIDENT OF S. A. M.

Rudolph Reuter was elected president of the Society of American Musicians at its recent meeting. Clarence Eidam is vice-president and the new board chosen includes Ludwig Becker, Rosseter Cole, Elaine DeSellem, Edgar Nelson, Walter Knupfer and Charles LaBerge.

CHICAGO CONSERVATORY ADDS RADIO DEPARTMENT

Chicago's oldest school of music, the Chicago Conservatory, has added a complete department of radio training including actual broadcast studios with the latest technical equipment. The department will teach radio voice training for singers, dramatic actors and announcers, under the direction of Carl Van Buskirk. In addition, complete radio shows will be produced for commercial sponsorship under the guidance of Hall Burton. Wanno Lynn, vocalist with Roy Maxon's orchestra, heard on NBC, was trained by Mr. Van Buskirk and placed by Mr. Burton.

SINGING TEACHERS COUNCIL ELECTS OFFICERS

At the annual meeting of the Chicago Council of Teachers of Singing, Shirley M. K. Gandell was elected president; Walter Allen Stults, vice-president, and John T. Read, secretary-treasurer.

LOUISE ST. JOHN WESTERVELT CONDUCTS CHORUS

Louise St. John Westervelt's Columbia School Chorus opened and closed the Columbia School's program at the Art Institute on June 14. Miss Westervelt's choristers sing well together. The smoothness, precision and beauty of their combined efforts bespeak excellent training under an able and efficient leader. On this occasion Miss Westervelt led them through effective performances of two choruses from Handel's Allegro and numbers by Borodin, Chasson, Hopkinson, Kramer, Harling and Fletcher.

The balance of the program was given by Jeannette Risler and Richard Wozny, pianists; Frank Taylor, baritone, and Raymond Anderson, violinist, from the Columbia School of Music. Each acquitted himself admirably.

SACERDOTE STUDENT TO SING IN EUROPE

Barbara Darlys, a product of the Edoardo Sacerdote Studios, has been invited by the Lithuanian government to sing in Aida and Il Trovatore at the National Theatre in Kovno, Lithuania, in August, during a Lithuanian congress from all over the world. Miss Darlys also will give several recitals and appear as guest artist at theatres in Riga, Latvia and Stockholm. During the entire trip Miss Darlys is to be the guest of the Lithuanian government.

RADIE BRITAIN,
Chicago composer, has been invited to the MacDowell Colony at Peterborough, N. H., where she is writing new works and completing others. Many orchestras and recitalists have programmed Miss Britain's compositions, several of which have won contest awards. (Photo by Marshall Field & Co.)

HAZEL MOORE SINGS

The wives of the various music critics here are all professional or semi-professional musicians. Mrs. Glenn Dillard Gunn and Mrs. Karleton Hackett are accomplished pianists and teachers. Mrs. Herman Devries is a pianist, singer and vocal instructor. Now comes Mrs. Edward Moore, who was presented in a song recital by her teacher, Dr. Frank Laird Waller, on June 13. The recital was informal and was given in the concert room of the Chicago Conservatory. A polyglot, Mrs. Moore sang in English, German, French, Italian and Spanish and revealed herself an excellent interpreter of song literature.

CYBELLA ABT CLOSES PEOPLE'S CONCERTS

At the last of the People's Civic Concerts under the direction of Marcia Schupac and Bertha Ott on June 10, in Kimball Hall, Cybella Abt, dramatic soprano, was the recitalist. Mrs. Abt had prepared a program made up of Lieder, French *chansons*, American songs and operatic arias. The enthusiastic audience fêted the debutante throughout the course of the recital. Mrs. Abt has a voluminous voice which is well schooled; her enunciation is clear, her interpretations correct and she has an ingratiating stage presence.

VITALY SCHNEE'S PUPILS HEARD

Pupils of Vitaly Schnee, heard in piano recital at Lyon & Healy Hall on June 9, proved fine examples of the Schnee method of piano instruction. Of the twenty-two students participating eight had been taught by Mr. Schnee's assistant, and an artist-pupil, Joseph Markin. These included June Trachtenberg, Evelyn Spak, Mara Krasnopolsky, Beverly Yufit, Lorraine Levin, Rochelle Harris and Betty Markin. Those who have been so skillfully developed to their present advancement by Mr. Schnee included Sherwin Lichtenfeld, Pearl Pasthoff, Naomi Kenigsberg, Charlotte Ginsburg, Urey Krasnopolsky, Phyllis Porte, Eleanor

(*Continued on page 37*)

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NEW YORK JULY 13, 1935 No. 2864

E Pluribus Opera!

There is no Bayreuth Festival this summer. Which serves as a reminder that the world's greatest Wagnerian festival takes place in New York every winter.

Operatic prima donnas must regard with amazement the dictum of the French philosopher, "The secret of happiness is to hide one's life."

A bigger and better ballet is promised for the Metropolitan Opera. This should lead to further desired encouragement for the American composer.

Mary Garden says that our young singers have glorious voices but cotton-batting brains. If that were reversed, our young singers would find it difficult to get engagements.

Our musical performing artists constitute one of the few crafts which have no protective union or association of any kind. The time seems peculiarly ripe for the founding of such an organization.

Hitler, Stalin, and Mussolini seem to be able to dictate almost anything in their respective countries, except the creation of some new musical masterpieces.

American universities are beginning to give proper attention to music as a thoroughly worth while study. The day may come when a graduate might be as conversant with the tonal masters as with the heroes of football. . . . Or are we too optimistic?

Boon-dogglers are persons engaged in a pursuit which wastes time and produces nothing. For instance, listeners to a vocal teacher who explains that he possesses the only correct method of singing.

Facing the Music

Another large crop of students is being graduated into the active musical profession, from the studios and schools all over our land. Some of them will succeed, some are doomed to failure. In that respect, music is like every other line of endeavor when put to business uses. However, most of those who become practising musicians, go into their calling because they love it, and would be happy in no other. That is a sensible way to live and work, even if riches do not materialize and fame turns its back.

A Wolf Legacy Unearthed

Another of those perspicacious discoveries of unknown musical works is reported from Vienna, where the manuscripts of thirty-two new songs by Hugo Wolf, to lyrics by Eichendorff, Heine and Geibel, are said to have been brought to light recently. The finder is Dr. Karl Geiringer, archivist of the Society of the Friends of Music, who last year brought forward the four posthumous songs of Brahms written to lyrics from Shakespeare's Hamlet.

It is stated that the songs were composed between 1880 and 1890 and presented by Wolf to a prominent Viennese family that had befriended him. Two of them were sung privately but the others were forgotten until after the heads of the family had died. Three surviving daughters of the house (so the romantic legend runs) "owing to private differences, locked the manuscripts in a bank safe, where they remained until Dr. Geiringer, in arranging a Wolf exhibition a few years ago, learned of their existence. Publication of the songs hitherto was impossible because Wolf, in consideration of indebtedness at one stage of his career, conceded publication rights to a certain Viennese musical society, which was long at odds with the owners of these song manuscripts. The quarrel is now settled, and the owners are ready not only to permit publication, but because of their straitened circumstances, to sell the manuscripts."

Lovers of Wolf's Lieder will await the appearance of this sizeable addition to his works with great interest. As yet no publisher has been decided upon, but it is a foregone conclusion that there will be lively bidding for exclusive publication rights. Interest is particularly piqued by the announcement that, though eight of the songs are "weak," most of the remainder "rank with the composer's finest inspirations." Whether this estimate is too optimistic must be decided by critical consensus on the music itself. Meanwhile those who hold in reverence the ardent romantic qualities, fine powers of characterization and exquisite workmanship of Wolf at his best will await with keen expectation this posthumous garnering of his genius.

The Cult of Faultfinding

In a recent issue of the Fine Arts Journal (Cincinnati, O.) there is an editorial entitled, A Message to Musical Faultfinders.

The writer declares in effect that if Pan, his fellow pipe-players, the Minnesingers, troubadours, and early performers and composers of classical music, had been the objects of faultfinding and criticism, musical art might have died in its infancy and never come down to us in its fullest fine flowering.

"Not until the present time has there arisen a *cult* of faultfinders," says the writer—who also appears to be a sort of faultfinder.

"Oho," one might answer, "how does anyone know whether the first makers of music were not the victims of faultfinding? There may have been no professional reviewers then, but it is a fair assumption that the amateur critic has flourished since the world began. Mythology offers abundant proof that persons found fault with one another even in pagan times."

The Minnesingers and Meistersingers surely suffered the stings of criticism. Wagner's Beckmesser is the embodiment of finical faultfinding. No more severe critic appeared until Hanslick swung his vinegar pen.

Bach, Handel, Gluck, the early English, Italian, and French masters, Mozart, Schubert, Beethoven, all had faultfinders at their heels. We need not cite the post-Beethoven successors. They lived, and live, to see the development of faultfinding into an art of its own.

There is no law against faultfinding when it avoids libel. Faultfinding has not arrested the progress of music, which has even been helped at times through the same medium. Adverse criticism nearly always creates advocates for the defense.

Professional critics are paid to express opinions; and amateur critics have the privilege and right to air their views. Lively discussion about music is healthful. Without such discussion, interest in the art would be much restricted.

Mark Twain once said that it is a difference of opinion which creates horse-races. In a lesser degree the maxim could be applied to public musical performances with their varied "interpretations."

Of course, criticism is not necessarily faultfinding. Habitual faultfinders are not competent critics. Music is not for those who can see no good in any of it. As a matter of fact, it would be difficult to find such a person.

There is no "cult" of faultfinders. The Fine Arts Journal vents useless anger. Even this Musical Courier editorial is useless. But it is not angry.

Melody on the Ocean Wave

The new SS. Normandie, in addition to other luxuries, offers recitals by eminent musical artists, who are invited as first class passengers (across the sea and back) and thus enjoy a vacation even while they are giving pleasure to others.

Congress Recognizes the Theatre

One of the most gratifying bits of news in a long time was the announcement from Washington on June 29 that the Wagner-McLaughlin bill, incorporating the American National Theatre and Academy, had been passed by the House of Representatives. Since the measure had already been approved by the Senate and only awaited (at the time of writing) the President's signature, it seems that the long- awaited recognition by the National government of the art of the drama has at last become a fact.

After many years of agitation by people of high integrity interested in the finest aspects of the theatre and its allied musical branches, the United States has finally taken its place with the European nations who have long defended and sponsored the best manifestations of drama. In this respect France and Germany have long set a distinguished example in giving governmental support and espousal to the leading theatres and in extending to outstanding writers and players membership in honorary organizations. The French tongue as spoken on the stage of the Comédie-Française is of a purity that in America has no parallel on the boards. Similarly the traditions of song, speech and acting as perpetuated at the Paris Conservatoire are (in purpose and theory at least) handed on to the various state-supported theatres and opera houses, such as the Opéra, the Opéra-Comique and other institutions.

The plans for the American National Theatre and Academy call for the setting up of a corporation, with headquarters in the District of Columbia, and with a distinguished governing body of persons prominent in the arts. The organization is formed, without Federal endowment, to "present productions of the highest type in the theatre, stimulate public interest in the drama; advance this interest by the production throughout the country of the best plays, acted by the best actors at a minimum cost; encourage the study of the drama in schools, universities and colleges; and develop the art and technic of the theatre through a school within the proposed National Academy." Much about the plan is somewhat mysterious, especially since no governmental endowment is explicitly provided, but it is perhaps to be assumed that the project will receive grants from time to time.

The importance which this organization will assume in the next few decades is as yet problematical, and the rather loose structure of its aims and purposes will have to be tested by time. On the face of it, the proposal for productions of drama, perhaps in association with music, in cities throughout the country seems especially welcome. There has been a dearth of drama since the demise of the older touring companies and the doom of what was once known as "the road" following the conquering invasion of the motion pictures. The attempts to revive old-time stock companies and the summer theatre movement offered some encouragement, but did not supply the grievous lack.

One may wish the best success to the distinguished incorporators of the project. The list of sponsors is headed by Leopold Stokowski, a fact which seems to promise important developments to the musical profession in the realization of a long-cherished dream. To the theatre folk of the country, who have known lean years since the banking crisis, the possibility of new employment projects comes as a beacon of hope. The hinterlands, which have been dramatically starved, will doubtless welcome the feast of art to be provided.

Radio Rumblings

Some of the New York daily newspaper writers on radio matters stir the risibles when they presume to act as music critics. With minds and tastes attuned to lowly jazz, they nevertheless try to fly high into the tonal sun. No wonder that, like Icarus, they get burned and take tragic tumbles back to earth.

VARIATIONS

By Leonard Liebling

Summer copy is scarce, with little happening musically, and that little constituting mostly repetitions of winter doings.

Always on the alert for novel matter to lend color to Variations, I hit upon the idea of securing some original interviews, but not the usual trite stuff given out by composers and performers. My plan was to get expressions of opinion from the animals that take part in the Wagnerian music dramas—the Swan in Lohengrin; Brünnhilde's riding horse, Grane; Fafner, the Dragon; the Forest Bird; and then, if time permitted, to coax a few words also from the Fricka goats, and at least one of the ravens in Götterdämmerung. . . .

Never mind how I managed to sneak into the property-room of the deserted Metropolitan. The interesting part happened after I got there. Well then, here it is:

I pushed open the door of the stuffy room and pointed my pocket flashlight into the inky darkness. The beam travelled directly to a shelf. On it roosted the Swan from Lohengrin, looking dusty and miserably unhappy. He blinked as the electric glare hit his eyes. Several of the Rhinegold toads scuttled behind Siegfried's shield, and Fafner grumbled *"Lass mich schlafen."*

"Shut up," commanded the Swan, "you're not singing opera now."

"Are you Lohengrin's Swan?" I asked.

"Who do you think I am," came from the bird on the shelf; "the Golden Calf from Faust?"

"Pardon me," I answered soothingly, "I meant no offense, I'm sure. I only wished to"—

"Get that damn light off me."

"Certainly. I was about to say that I only wished to get a few facts from you for an interview. You make such a short appearance in Lohengrin, and some publicity might help you."

"I resent your suggestion. My life off-stage is strictly private." The Swan seemed flattered, however.

"Perhaps you'll tell Variations readers who Lohengrin really is."

"Why should I? See what happened to Elsa for talking too much."

"Do you mind saying whether you enjoy your musical career?"

"If you think it's any fun to drag Lauritz Melchior around, try it yourself."

"I sympathize with you, but on the other hand, there is"—

"Besides, look at the company they give me in this menagerie when I'm not working."

"Well, for one thing, you have your relative, the Swan from Parsifal. There he is, lying on the floor."

"A lively bird, I must say. He never gets over the idea that he is sacred or something, because he plays in Parsifal on Good Friday. Anyway, why should I consort with a swan? I'm really Elsa's brother, you know."

"Of course. I forgot that. Perhaps you could clear up a doubtful point for me. Lohengrin calls himself Parsifal's son. Who, therefore, was your brother-in-law's mother?"

"A fine brother-in-law he proved to be, deserting my sister the moment they got married."

"Well, her curiosity started the trouble."

"And why, pray, should a bride not be curious?"

"That's true, in a way. What became of Elsa after Lohengrin left her?"

"Ha, ha! Do you remember the Herald? He—I mean they—well, I musn't talk. There is such a thing as family honor with us Brabants. At any rate, Elsa isn't curious any more."

"I'm glad to hear it. I imagine that there isn't anything more I wish to know, either. Thanks for the talk. Here's my card, and if you should come across any facts about Parsifal's fathering of Lohengrin"—

"Listen, dopo. If you want inside information, find out for yourself what takes place during the dark scene before you see Parsifal and Kundry in the garden. You don't swallow that fairy tale about their holy kiss, do you?"

"I'm a perfect Wagnerite. Wagner asks us to believe that Parsifal was a Pure Fool."

"Just a slip in diction. He was a Poor Fool—but not after he met Kundry. Do you get me?"

"I think we'll drop the conversation. I'll be going. Give my regards to your sister Elsa and the Herald. I hope they're well."

"They're fine. They have a son. And funny, he looks exactly like Lohengrin."

"Like Lohengrin? I'm all mixed up. Good bye. A happy summer to you."

"No chance unless I hear that Melchior is taking a reduction cure."

"If there's anything I can do for you at any time"—

"Yes, you can do something right now."

"With pleasure. What is it?"

"Get the hell out of here. . . . And there's something else, too."

"What?"

"Kick that Parsifal Swan for me when you pass him."

Thoroughly indignant, I picked my way to the door, stumbled over the Dragon, and barely jumped away in time as he made a vicious snap at my legs. *"Wimmelnder Wurm,"* I threw at him as I slammed the door. . . .

You don't wonder, do you, that I didn't bother about interviewing Grane, Fafner, the Forest Bird, goats or ravens?

⁂ ⁂ ⁂

Alexandre Tcherepnine, during his visit to China last year, made an intensive study of its native music and collected folk tunes and other ancient examples. Arriving in Shanghai, Tcherepnine was interviewed for the Chinese and English press and gave details of his mission. Next morning a local caricaturist published the sketch shown on this page. Evidently Shanghai has gone strongly Western (and especially American) in its musical aspirations and practises.

By SAPAJOU

SHANGHAI THE MELODIOUS

A tip to a visiting composer, Mr. A. N. Tcherepnine

(From the Shanghai, China, Daily News, April 14, 1934.)

Tullio Serafin, operatic conductor, writes a letter from Rome to the New York Times, explaining that one of the grievances which caused him to resign from the Metropolitan had to do with the question of his reduced salary. He was engaged in 1932-33 at $50,000 per season, he declares, plus $6,000 for touring performances and $2,000 for two weeks of rehearsals—a total of $58,000. Mr. Serafin states further:

> The contract had hardly been signed when I was asked to accept a first reduction, and this I did without raising any objection. In the second year I was asked to accept a second reduction and the third year a third reduction. Again I raised no objection, with the result that during the 1933-34 season I was receiving only $34,000, instead of the $58,000 which had originally been agreed upon. Even without taking into consideration the fact that in 1933 the dollar was worth about 20 lire, while by the middle of 1934 it was worth only 12 lire, my salary had been cut by over 40 per cent. I fail to understand, therefore, how it is possible to represent me as a grasping person, who refused to make any sacrifices when the Metropolitan began to feel the pinch of hard times.

No one could blame Mr. Serafin were he really a grasping person, for the difference between $58,000 and $34,000 (translated into lire) is well worth grasping.

One's sympathy is deeply moved in contemplation of the miserable $34,000 which Mr. Serafin was receiving here in 1933-34, for fourteen weeks of opera conducting, as that sum represents only about $2,428.57 per week.

With such a mere pittance in prospect, it is small wonder that Mr. Serafin returned to Italy and its vast salaries for gentlemen of the baton.

We have some American conductors of opera who find it difficult to earn even one dollar. The assumption therefore must be that Mr. Serafin is 34,000 times better than they are. That ought to make him feel very happy.

⁂ ⁂ ⁂

College of Wooster, Wooster, Ohio, June 2, 1935.

Dear Variations:

I see by to-day's New York Times that the Westminster Choir is planning a performance of "Bach's M Minor Mass."

We read patiently Mr. Olin Downes' learned discourse on the changing standards of editing Bach, but when it comes to editing key signatures, I think something should be done.

Of course, we who are bearing the torch on the mid-Western frontier should hardly be expected to keep pace with our Eastern colleagues, but what puzzles me is that there are forty-eight preludes and fugues in the Well-Tempered Clavichord and only twenty-six letters in the English alphabet.

Yours in bewilderment,
ROBERT PAYSON HILL.

⁂ ⁂ ⁂

Who wrote the music of the famous Hawaiian song, Aloha-œ? If you know the name of the composer, forward it to Theodore Steinway (Steinway Hall, New York) and he may send you a grand piano as thanks.

⁂ ⁂ ⁂

Brief Radio Notes—Radio broadcasting is marvelous. Some of its programs not only offer musical classics but at the same time also cure your cough, regulate your interior, whiten your teeth, curl your hair, soften your beard, remove your corns, sweeten your bath, oil your motor car, tell you what to eat, drink and wear, and suggest remedies for the summer and winter complaints of your baby. . . . The music of prison orchestras is being put on the air. And so the glorification of the American criminal keeps on apace and appallingly. . . . The most convincing thing demonstrated by all the radio amateurs, is that they are amateurs. . . . Much of the air-wave matter could be waived without loss to anyone except the wavees. . . . "Wavelength" has a new meaning when boresome material is being broadcast. . . . In Shanghai they had a practise of putting radios in hearses at Chinese funerals, to play popular airs. The authorities have stopped the practise—proving that they are kinder to the dead than to the living. . . . Some of the loudest individuals do the softest crooning. . . . One thing—radio has no encores. . . . Torch singers make refined listeners flare up. . . . It is difficult to tell some of the adult programs from those for children. . . . Our first class artists who cannot secure radio appearances at least are able to hear the edifying broadcasts of the prize fighters. . . . The Metropolitan and Philharmonic programs are silent but their ethical place is taken by hog-callers' contests. . . . Well, a merry NBC and CBS to you, and a happy static.

⁂ ⁂ ⁂

There is simply no end to the wonders of science and its affiliations with musical art. Read and marvel (from the New York American of May 31):

MUSIC IN YOUR BONES

DENTISTS' GADGET TO LESSEN PAIN

DETROIT, May 30 (AP).—A new dental chair which plays music into the back of a patient's head while the drill bores his tooth is being tested here.

The music, by traveling through the bones, masks the grinding noise and lessens wincing and cringing. It is done by a novel use of the latest bone conduction instruments, developed originally for the deaf.

Tipped back, the patient's head contacts two plates fixed in the headrest. They are the new sound bone conduction plates and are attached to a phonograph in another room.

No sound is audible to the ears. But when the head touches the plates they transmit the music clearly and perfectly, through the bones.

⁂ ⁂ ⁂

Suggested business sign for dental offices using the foregoing:

COMPOSITION FILLINGS

⁂ ⁂ ⁂

When one reads the figures of attendance and gate receipts at the chief pugilistic events in New York, astonishment ceases that the Metropolitan Opera and Philharmonic Orchestra have to pass around the hat, and that chamber music recitalists gain little here below but a presumable large reward in Heaven.

⁂ ⁂ ⁂

Those habitually loud-playing pianists seem to possess one advantage after all, for Shakespeare says: "There is no better sign of a brave mind than a hard hand."

⁂ ⁂ ⁂

Folk dances are being held in the various parks of New York. One wonders what the folk has, to dance about. Maybe the news that yodeling is soon to be programmed in radio broadcasts.

I SEE THAT

Captain William J. Stannard, conductor of the United States Army Band, has retired to become musical director of the Adirondack Musical Camp at Lake Chateaugay, N. Y. His successor is Captain Thomas F. Darcy, assistant leader since 1926. Captain Stannard has been leader of the U. S. Army Band since it was organized in 1923.

* * *

The first in a series of summer concerts was given in Greenwich, Conn., on July 12 by a symphony orchestra of forty musicians conducted by Quinto Maganini.

* * *

Maia Bang sailed July on the SS. Gripsholm from New York for an extended tour of Europe and the Orient.

* * *

Boris Levenson's Spring Song was featured by the Detroit A Cappella Choir (Arthur Luck, conductor) in their concert of June 5.

* * *

Earle Lewis, treasurer of the Metropolitan Opera, and Mrs. Lewis sailed for Europe on July 3 by the SS. Washington.

* * *

Beula Duffy, pianist, appeared as soloist recently on a symphony program sponsored by the Canadian Radio Commission. During August Miss Duffy will be at Chautauqua, N. Y.

* * *

Amelia Braddock, mezzo-soprano, appeared in concert at Darien, Conn., on June 27. Miss Braddock is heard on WABC during the Wednesday afternoon programs of the La Forge-Berúmen Studio.

* * *

Among those sailing on the SS. Rex on June 15 were Hope Hampton, operatic soprano, and her husband, Jules E. Brulatour. John Royal, executive of the National Broadcasting Company, was another passenger.

* * *

Vera Brodsky and Harold Triggs, two-piano team, will be heard on the Radio City Music Hall program on the air, July 14. They are to play Saint-Saëns' The Carnival of the Animals.

* * *

Paul Kerby, conductor, sailed on the SS. Samaria on June 14. He will visit England, Vienna and Salzburg, returning to America at the beginning of September.

* * *

The Roth Quartet, back in this country after a concert tour in Europe, returned to the NBC Music Guild, July 2, to broadcast an all-Schubert program over an NBC-WEAF network. Schubert left an unfinished string quartet as well at the Unfinished Symphony. This, in C minor, and the one on D minor, No. 6, were played by the quartet on this program.

* * *

Lily Pons, coloratura soprano, accompanied by Margherita Tirindelli, arrived on June 13 aboard the SS. Bremen. They have left for Hollywood where Miss Pons is to make her motion picture début in the RKO production, Love Song.

* * *

Rose Bampton, contralto of the Metropolitan Opera, sailed for Europe on the SS. Majestic on June 13.

Sydney Raynor is singing two performances of Rigoletto at Robin Hood Dell, Philadelphia, on July 15 and 16.

* * *

John Finley Williamson, president of Westminster Choir School of Princeton, N. J., has received the honorary degree of Doctor of Laws from his alma mater, Otterbein University, Westerville, O. The degree of Bachelor of Music was conferred on thirty-three graduates of Westminster Choir School at the sixth annual commencement, held recently.

* * *

Margaret Sittig, violinist, and her father, Frederick V. Sittig, pianist, both members of the Sittig Trio, have returned to their home in the Pocono Mountains from a holiday spent in Mohonk Lake, N. Y.

* * *

The degree of Doctor of Music was conferred by Muhlenberg College, Allentown, Pa., upon Henry F. Seibert, organist and choirmaster, Lutheran Church of the Holy Trinity, New York.

* * *

Eugenie Abbott, former assistant to and now representative of the late Emma Thursby, has taken residence-studio quarters in the Sutton-Beekman School, New York City, where she is to offer a summer course in singing.

* * *

Edwin Hughes, pianist, will play the Brahms F minor quintet with the South Mountain Quartet in Pittsfield, Mass., on August 4.

* * *

Eighteen pupils of Margaret Bristol gave a program of solos, duets, trios, quartets and choruses this spring at Carnegie Chamber Music Hall, New York.

* * *

Ralph Leopold left New York on June 16 for several weeks' vacation at Craigville, Cape Cod, Mass. The remainder of the summer the pianist will be in Cleveland, O.

* * *

Marion Noyes, cellist, is now under the Tenney management.

* * *

Milton Blackstone, member of the Hart House String Quartet, made a brief visit to New York in June.

* * *

Among the passengers leaving New York on the SS. Deutschland, July 3, was Geraldine Farrar.

* * *

Charles D. Conner, a pupil of Max Altglass, Metropolitan tenor, recently won the fourth finals of the Warner Bros.-WFIL radio contest. Graham McNamee was photographed congratulating the winner.

* * *

Winifred Cecil, soprano, was guest artist at the recent second annual concert of the Huguenot Glee Club, New Rochelle, N. Y. Raymond Otis Hunter is director of this club.

* * *

Pupils of George Compton gave a recital on June 23 at the New York studio of Mr. Compton. Solos, duets and trios were sung. Lewis Stark, student of Nina Gunin, accompanied the singers.

* * *

Edgar Stillman-Kelley's quintet for piano and strings is to be the featured work on the NBC Music Guild program for July 16 over an NBC-WEAF network. The composer's wife, Jessie Stillman-Kelley will be the pianist, with the Gordon String Quartet.

* * *

Ida Haggerty-Snell's pupils, Marguerite C. Hastings and Beverly Kay, won prizes in May at the National Piano Playing Tournament in Philadelphia.

* * *

The National School for Musical Culture (Hans Barth, director) presented their pupils and artist students in a program of solo and two piano music in June at the Barbizon Plaza, New York.

* * *

Mr. and Mrs. Rudolph Gruen announce the birth of a daughter, Kaith Emerson, on June 11 in Erie, Pa.

* * *

The NBC Music Guild presented Florence Wightman, harpist, in a concert over WJZ, June 27. Assisting artists were Arthur Lora, flute; Samuel Lifschey, viola; and Bela Rozsa, piano. One of the numbers on the program was a sonata for harp and piano by Carlos Salzedo.

* * *

Porter Heaps, organist of the New England Congregational Church in Chicago, has won a prize of $100 for the best anthem submitted in the annual contest of the American Guild of Organists. Mr. Heaps' composition is entitled Thanksgiving for All Created Things.

* * *

Leander Dell Anno, pupil of Frances Hall won a scholarship for summer music study in piano, theory and composition at the Cummington Conservatory.

* * *

Eva Brown, teacher of voice, singing and speaking, is holding special summer classes in Los Angeles, Calif., from June 24 to August 26.

* * *

Georgene C. Marnie, youthful pianist, appeared (return engagement) on June 13 with the Philip James Little Symphony Orchestra over WOR, playing Mendelssohn's G minor concerto.

(*Continued on page 28*)

An eminent American two-piano team relaxing in Paris after its European concert.

OBITUARY

Louise Wolff

BERLIN.—Louise Wolff, senior director of Berlin's oldest concert bureau and widow of Herman Wolff, whom she succeeded in this position, died on June 26 at the age of eighty. For years Frau Wolff was the uncrowned ruler of music in Berlin. Almost every contemporary musician of note had appeared under her auspices. Frau Wolff took up this career after she married Herr Wolff, editor of a Berlin musical review. The couple were on their wedding trip, when they encountered Rubinstein, come to Berlin from Russia and in need of some one to manage his personal affairs. Herr Wolff undertook this task and was so successful that soon afterward Von Bülow also sought his management. From this time on he devoted himself to this work for an ever-increasing clientele. Shortly before the war Herr Wolff died, and his wife carried on the business. Frau Wolff and her husband launched the Philharmonic subscription concerts here fifty-three years ago. R. P.

Sara A. Dunn

Sara A. Dunn, since 1909 a member of the music staff of the New York Sun, died in New York on June 27. Miss Dunn was educated in Boston and in Germany. Her music teachers included Korbay and the late Arthur Friedheim. In 1908 she returned to America and became music critic for Town and Country magazine. She was chairman for twenty years of the music committee of Pi Tau Kappa, fraternity of the pupils of Wesley Weyman.

Lothar Windsperger

MAINZ, GERMANY.—Lothar Windsperger, eminent composer and director of the Mainz Musikhochschule, died here recently at the age of forty-nine years. He was born October 22, 1885, at Ampfing in upper Bavaria, and studied in Munich with Rheinberger, Schmid and Rudolph Louis. He had lived in Mainz since 1912, where he was formerly associated with the publishing house of B. Schott's Söhne as musical adviser and editor. Among his compositions were a symphony in A minor; a concert overture; a symphonic fantasie, Lumen Amoris; piano sonata in C sharp minor; a cycle of twelve fantasies; sonata for unaccompanied violin; two sonatas for cello; an ode for viola; various works for cello and piano; a piano trio; string quartet; organ pieces, and sonatas for violin and organ and cello and organ. K. T.

The Rev. Milson Thomas

BALTIMORE.—The Rev. Milson Thomas, father of John Charles Thomas, baritone of the Metropolitan Opera, died at his home in this city on June 21. He was seventy years old and a native of Gloucestershire, England. For thirty-five years he had been a member of the Baltimore Conference of the Methodist Episcopal Church. Besides his son, the Rev. Mr. Thomas leaves his widow, Mrs. Dora Thomas, and a sister, Mrs. Annie Kemp. S. L.

Kenneth Hines

BUFFALO, N. Y.—Kenneth Hines, radio tenor and vocal director of the Buffalo Broadcasting Corporation, died on June 11 at his home here after a long illness. He was twenty-nine years old. Mr. Hines had won first place in a district vocal audition in 1928 and had then tied with Donald Novis in the national finals. He had sung for two years for the National Broadcasting Company in New York. B. D.

Mrs. Ida H. Bunn

SYRACUSE, N. Y.—Mrs. Ida H. Bunn, mother of Richard Bonelli, baritone of the Metropolitan Opera, died at her home in this city on June 11. She was seventy-nine years old. In addition to Mr. Bonelli, she is survived by three daughters, Mrs. Harry C. Jones of Syracuse; Mrs. Warren Blakeslee of Perryville, N. Y., and Mrs. Bertha Wells of Hudson, N. Y. M. L.

Harry W. Millspaugh

YONKERS, N. Y.—Harry Webb Millspaugh, who had taught music in the De Witt Clinton High School in New York City, died in a hospital here on June 7. He was sixty years old, and was born in Wallkill, the son of Dr. Theodore and Elizabeth Millspaugh. He is survived by his widow, Anna Fradenburgh Millspaugh. G. H.

George Julius Wetzel

George Julius Wetzel, conductor, composer, piano teacher and painter, died on June 26. He was sixty-five years old. Mr. Wetzel organized the Long Island Symphony Orchestra eight years ago, and has conducted the organization yearly in two concerts in Flushing, L. I., High School. He leaves a brother, Charles F. Wetzel.

Lubova Rostowa

NICE, FRANCE.—Lubova Rostowa, eighteen-year-old dancer in the Monte Carlo Ballet Russe, was killed on May 31 in a leap from her apartment window here. Miss Rostowa was the wife of David Lichine, leading dancer in the Ballet Russe company. R. P.

Maurice Aubert

PARIS.—Maurice Aubert died here, as the result of illness, in his early twenties. A gifted poet, he was one of the foremost *paroliers* of France, many of his songs having attained popularity in Europe. I. S.

Tomas Orts Climent

BARCELONA, SPAIN.—Tomas Orts Climent, correspondent in Barcelona for the Musical Courier, died on May 13 after a long illness. I. S.

From Our Readers

Charlotte Symons a Liebling Artist Pupil

16 Culver St., Forty-Fort, Pa.
June 21, 1935.

To the Musical Courier:

I notice in your issue of June 15 in announcing my engagement at the Metropolitan, giving some biographical facts about my life, you neglected a very important item and that is my studies with Estelle Liebling. I have been under her artistic care for the last few years. I went to her when I was graduated from the Curtis School for further instruction and development and it was from her studio that I had the joy of being engaged for the Metropolitan Opera.

I will be very grateful to you if you will publish this in your paper.

With many thanks, I am

Faithfully yours,

CHARLOTTE SYMONS.

Musicales

Plotnikoff Leads Civic Orchestra Program

The last of this season's Civic Orchestra concerts, conducted by Eugene Plotnikoff, took place at the American Museum of Natural History, New York, on June 12. Simultaneously, announcement was made that the orchestra would continue in out-of-door concerts at Prospect Park, Brooklyn. The program contained Russian and Rumanian numbers. From beginning to end, the audience showed its enjoyment and gratitude to Conductor Plotnikoff. He in turn made a short speech thanking the members of the orchestra for their willing coöperation, the authorities which made the concerts possible, and lastly, the audiences which listened and applauded so generously.

Rubinstein's little known overture to Antony and Cleopatra received hearty applause, and Enesco's brilliant Rumanian Rhapsody was spontaneously applauded. The symphonic poem Francesca da Rimini by Tschaikowsky closed the concert, and Stephan Kozakevitch, baritone of wide range, delighted in arias by Rachmaninoff and Tschaikowsky. F. W. R.

* * *

Sister M. Veronika Rak in Recital

Sister M. Veronika Rak, F. D. C., gave an invitation vocal and piano recital at St. Joseph's Hill Academy, Staten Island, N. Y., recently, and received the diplomas for Master Piano, Vocal, and a Teacher's Certificate from the Wildermann Institute of Music. Persistent applause of a large audience testified to the fact that she has artistic culture in high degree. Her piano numbers included the Beethoven Waldstein sonata, two Chopin studies and the Schumann concerto, in which variety of tone and wide technic were displayed. She sang Elsa's Dream and songs by Bohm, Strauss and Haydn, in a voice of sweetness and purity, and her teacher, Mary Wildermann, supplied accompaniments. The Rev. Stephen J. Diteljan, Mus. Doc., gave a short address. F. W. R.

* * *

New York Telephone Company Choral Concert

About 700 employees of the New York Telephone Company and their friends attended the Second Annual Spring Concert of the 140 West Street Choral Society, which was held in the Auditorium of the Long Line Building, New York City.

The choral society is made up of employees of the New York Telephone Company, under the direction of James M. Roche, also an employee. This, their second concert, was an enjoyable one. The ambitious program interpreted by the organization had particularly commendable attacks and releases as well as diction. The soloists were Jeanne Le Vinus, contralto; Elsie L. Kormann, violin soloist; with Kathleen E. Bowen and Natalie B. Pharo, accompanists. J. V.

* * *

Mr. and Mrs. Henry Holden Huss Present Artists

A concert for their scholarship fund was presented under the direction of Henry Holden Huss and Hildegarde Hawthorne Huss at Steinway Hall on June 12. Among those participating were Viola Steimann, soprano, Jeanette Wiedman, pianist, and Dorothy Victor, soprano, assisted by the Orchestrette Classique, a group of fourteen young women under the direction of Frederique Joanne Petrides. Several pupils from the advanced and intermediate classes of the Huss Studio also took leading parts in the program.

The instrumental ensemble opened the program with a spirited performance of Mozart's overture to Bastien et Bastienne. Bernice Rosner, pianist, and the orchestra were heard in the first movement of Beethoven's concerto in G major (which had been especially arranged for the occasion by Mr. Huss), the soloist winning appreciation for her facile projection of the composition. Dorothy Victor sang with the ensemble in Mozart's Allelujah, the taxing roulades of which were creditably delivered, and later performed two colorful works by Mr. Huss, Irish Faerie Song and Pack, Clouds Away with clarity of voice and magnetic appeal. Mary S. Schiefflein, pianist, gave an excellent reading in the first movement of the Schumann concerto with the Orchestrette, and was warmly applauded. Audrie Gardham interpreted Chopin's Valse in E minor pleasingly. Jeanette Wiedman appeared as soloist in the first movement of the Chopin concerto in F minor, where her virtuosity and good tone quality were admirably shown, and later played Sexton's Valse Amabile, and two works by Mr. Huss, Joy of Autumn and Lake Como by Moonlight, with appreciation of their idiom and advanced pianistic facility. Karla Ohmel gave Weber's Invitation to the Dance with sparkling pianistic ability.

Viola Steimann sang Elsa's Dream from Lohengrin and a solo group comprising Huss' My Jean, Brahms' Ständchen and Strauss' Zueignung, pleasing with her varied vocal coloring and expressive powers. Jetta Sucher gave the Chopin Polonaise Militaire with dynamic force and spirit.

A feature of the program was the concluding number, Viola Spongberg's playing with the Orchestrette of her Intermezzo Lirico, a thematically interesting and well performed composition. Applause throughout the evening was warmly bestowed on the various participants by a capacity audience. R. K.

* * *

Tollefsen Conducts and Plays

Music was an important feature of the commencement of the Flatbush School, Brooklyn, N. Y., on June 10. It was under the direction of Carl H. Tollefsen, who is in charge of that department. He conducted a string ensemble of sixteen players, who gave special pleasure in Severn's Song Celestial. Conducting The Lost Chord (Sullivan) and Morning (Speaks), Mr. Tollefsen achieved pleasing effects with the youthful women singers. He performed violin solos, Ave Maria (Schubert-Wilhelmj) and Scenes Czardas (Hubay), in the former producing an almost cello-like tone, with brilliancy in the Hubay excerpt. Alice and Virginia Vogel united with Violet Rennolds in two pleasing vocal trios. The Commencement Song, music by Tollefsen (text by Gertrude Wadhams), was a melodious unison number. Organist Munson played marches by Meyerbeer and Verdi, and the accompanists were Mme. Tollefsen and Maria Devries. F. W. R.

* * *

Marcella Geon Ensemble Appears

The annual spring recital was given recently by the Marcella Geon Ensemble at the Savoy-Plaza, New York. The program was opened by two junior members playing an arrangement of the last movement of Beethoven's fifth symphony. The young pianists Arline Dornsife and Erna Ehlers played well and their duet proved an excellent beginning. Thelma Bellman followed, playing the Chopin A flat ballade with delightful poise and admirable technic. A young tenor, Parker Hamlin, sang Uncle Rome by Homer with a nice legato tone, following it with an interpretation of Schumann's Widmung.

The next number was an intermezzo by Brahms and Ecossais of Beethoven, the latter being played with vivacity by Marguerite Sunderman. The Misses Mary McLaughlin, Brahna Chalefman, Eva Lewis Smith and Mary Wilhelmsen joined forces at two pianos for the Ride of the Valkyries of Wagner. The baritone, William Sunderman, sang two unusual songs by Harry Allaire: Why? and The Litany, also achieving a fine success with the aria Eri Tu from Verdi's Masked Ball. This was followed by Agnes Prefer's interpretation of May Night by Palmgren and two dynamic Chopin preludes.

In high favor with the audience was the duet from La Forza del Destino sung beautifully by Luigi le Bassi and William Sunderman. Then came the first movement of the Tschaikowsky concerto performed by Dorothy Meeker and Marcella Geon. As soloist, Miss Meeker displayed the *bravura* style demanded by Tschaikowsky and gave an excellent performance. The closing number was pleasing with Miss Prefer and Miss Sunderman at the pianos, and a quintet consisting of Mary Ross, Mabel Thompson, Parker Hamlin, Luigi le Bassi and William Sunderman singing delightful arrangements of My Lil' Bateau by Lily Strickland, Flight of the Bumble Bee by Rimsky-Korsakoff and a Russian folk-song.

The audience was enthusiastic during the entire program and had the highest praise for the splendid technic and musicianly interpretations of the artists, reflecting the high standard of work at the Marcella Geon studios. J. V.

* * *

Leon Carson Hour of Song

The eighth annual Hour of Song presented by the artist-pupils and students of Leon Carson, with studios in New York and Nutley, N. J., took place at the end of May in the Spring Garden School Auditorium in the latter city. About 400 interested listeners received the singers with evident pleasure and enthusiasm. The program was a long and varied one, the singing of the many participants being of such high calibre that many encores were demanded.

Mr. Carson is an ardent advocate of songs in English, with which he has had much success in concert himself. Therefore it was not surprising that much of the program was devoted to that phase. Among those composers represented were: Maurice Besly, Daniel Wood, Carl Deis, Winifred Bury, Hallett Gilberte, Edward Harris, R. Huntington Woodman, R. Orlando Morgan, John Prindle Scott, Kathleen Lockhart Manning, Josephine McGill, H. Lane Wilson, Benjamin Whelpley, Frederick Clay, Charles Gilbert Spross, Geoffrey O'Hara, Roger Quilter, Frank La Forge, Edward MacDowell and Landon Ronald. There were also excerpts from operas by Verdi, Gluck, Gounod and Bizet.

Those participating were: Constance Clements Carr, Margaret Russell, Charlotte Bierau, Doris Miller, Leroy Stevens, Annamae Vogelzang, William Andruss, Helen Bartle, Dorothy Mohr, Erna Finley, Dr. Charles Anuario, Emma Denninger, William Schonfisch, Violet McLean, Marie McGoey, Dr. Paul Booth, Col. Hugh A. Kelly, Winifred Parker, Nella Williams, Gene Solomino, Helen Kruge, Arnold Unger, Agnes Latimer and Betty O'Neill Scott.

All of the singers showed admirable schooling and an individuality that bespoke the cultivation of thinking and feeling for oneself in interpretative matters.

Vera Kerrigan, who has been associated with the Carson studios for six years, was at the piano throughout the program and rendered musicianly accompaniments. J. V.

* * *

Two-Piano Music at Hotel St. George

The Young Artist Series of the Hotel St. George presented Frances Hafner and Nellie Tanenbaum in a recital for two pianos on June 4 in the St. George Roof Garden, Brooklyn, N. Y.

Two years ago, Ruth E. McIlvaine, social director of the Hotel St. George, conceived and put into operation this series. During the past season such artists have appeared as Cecil Leeson, concert saxophonist; Alice Mock, soprano; Beadar Djelal, violinist; Evelyn Levittan, pianist, and Ruth L. Conn, reader.

First Aronson Summer Class Ends

Maurice and Vera Kaplun Aronson, on July 20, end the first of two courses for pianists, teachers, students and music lovers which they are conducting in New York this summer. The second of these courses begins July 22 and extends to August 24. The first, also one of five weeks, began on June 17.

Felix Fox Made Chevalier of Legion

Felix Fox, Boston pianist and pedagogue, has been named a Chevalier of the Legion of Honor by the French Government. This distinction comes to Mr. Fox in token of his pioneer work in the interest of French musical art.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 15—20	London	International Folk Dance Festival
July 19—21	Wiesbaden	Singing Festival (20,000 singers)
July 20—29	Markneukirchen	Music Week and Instruments Exposition
July 20—30	Detmold	Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival
July 22—August 3	Haslemere	Dolmetsch Old Music Festival
July 23—27	Würzburg	Mozart Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—29	Orange, France	Aristophanes-Gluck-Debussy Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival
July 28—August 8	Zoppot	Woodland Opera (Rienzi-Meistersinger)
July 31—August 8	Vichy	Wagner Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 5—10	Caernarvon, Wales	Welsh National Eisteddfod
August 8	Huesca, Spain	Jota Festival
August 10—October 5	London	Promenade Concerts
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 15—29	Halle	Handel Fortnight
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 19—26	Vichy	International Music Congress
August 31—September 1	Rudolstadt	Historical Music Celebration

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 1—6	Worcester (England)	Three Choirs Festival
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

Zimbalist, Touring Japan, Has Five Tokyo Concerts

Wins Wide Successes—Choral and Symphonic Performances—American Composer Uses Japanese Motifs

TOKYO.—Our days are filled with music—a rush of concerts before the rainy and the hot seasons begin.

Most outstanding has been the visit of Efrem Zimbalist, his sixth tour of Japan under the management of A. Strok. With five concerts given in a single week, the artist drew audiences of the musical elite and won splendid ovations. Zimbalist's presence here meant a great artistic incentive for the violinists of Japan.

Following his Tokyo appearances, Zimbalist went on tour, playing in all our important cities. Returning here, he was soloist with the New Symphony Orchestra, Viscount Konoye conducting. On this program Zimbalist did the Mendelssohn and Mozart (A major) concertos. For the latter, the orchestra wisely was reduced to Mozartian proportions. At the conclusion of the concert Zimbalist and Konoye were royally féted. The orchestra gave fine readings of Glinka's overture to Ruslan and Ludmila, and Smetana's symphonic poem Moldau.

Zimbalist is scheduled for another (farewell) appearance with the orchestra.

SOLO AND OTHER CONCERTS

Michiko Nomura, pianist, a local product, effected a concert with the Symphony Orchestra, Professor Junker and E. Hagiwara as conductors. She performed Beethoven's C minor and Mendelssohn's G minor concertos. The young lady is still musically immature and needs further experience. An ordinary reading of Schubert's Unfinished Symphony was contributed by the orchestra.

Ushichi Omura, cellist, Akiko Sawasaki as accompanist, gave us Brahms' sonata E minor opus 38; second suite in D by C. de Hevelois; Espanole by J. Nin; and a fantasia and passacaglia by S. Moroi with the composer at the piano.

Cesar Franck's sonata for violin and piano; Bruch's violin concerto, in G minor; duo for violin and viola by Mozart; and Wieniawski's Polonaise Brilliante No. 2, made up the program of Aiji Hibino, violinist, with the assistance of Jun Itabashi, viola, and T. Takagi at the piano. The artists gave a creditable and pleasing performance.

Yoji Otaguro, tenor, concertized with Handel's Largo; songs by Martini, Gretry, Gounod, Chausson, Ravel, Massenet, Faure, Debussy; and lastly a group of native songs full of color by Kiose, Komatsu, Masuzawa, and the well-known Kosaku Yamada. Mr. Otaguro's French training shows markedly.

Nobuko Suzuki, a noted contralto and one of the old guard here, appeared in joint recital with Paul Rosenstand at the piano. A group of Lieder by Schumann and Hugo Wolf comprised her offerings. Leo Sirota, pianist, and Heinrich Werkmeister, cellist, gave the remainder of the program with a fine performance of Brahms' sonata in E minor. These excellent artists have a large following in Tokyo.

Keiichi Kurosawa, a young business man, graduate of Cambridge University, and who studied music at the Royal Academy of Music (London) is one of the most earnest promoters of chamber music in Japan. He maintains a small orchestra known as the Tokyo Polyphonic Orchestra, and gives concerts of real merit. Recently he presented in chronological order, music from Purcell to Bach, and also Beethoven's string quartet, opus 18, No. 4, C minor. Purcell's Gordian Knot Untied, Vivaldi's concerto for four violins with string orchestra, Concerto Grosso in C major by Handel, and Bach's third Brandenburg Concerto in G major, were done with taste and finesse.

AN ORCHESTRAL EVENT

We heard the New Symphony Orchestra, Nicolai Schifferblatt conducting (an excellent batonist) with Madame Leduc-Okami, French soprano, and young Miwako Kai, pianist, as soloists.

Madame Leduc-Okami is a newcomer here. She sang an air from L'Enfant Prodigue, Debussy; and Le Roi de Thule and Chanson Gothique from Berlioz' La Damnation de Faust. Her vocal timbre suited Debussy, but was somewhat unsatisfactory for the second number.

Miss Kai a few years ago while yet a child, won the first piano prize in the Musical Concours held annually under the auspices of Jiji, the newspaper. She has outstanding talent, adequate technic and intelligent understanding. Her playing of Liszt's E flat concerto was brilliantly stylistic.

Schifferblatt gave a luminous reading of Schumann's fourth symphony and Rimsky-Korsakov's Spanish Caprice, concertmaster Konrad Liebrecht performing the violin solo.

MODERN MUSIC PLEASES

The small Photo-Chemical-Laboratory (P.C.L.) Orchestra, led by Kiosuke Kami, is part of the Takarazuka Opera interests, the pioneer of much musical activity in Japan. The enterprise owns and controls theatres, and reaches also into the picture business. (Hence the strange name of the orchestra.)

Mr. Kami is an enterprising conductor and gives original and interesting programs. He was greeted with a capacity audience to hear the Brecht-Weill oratorio, Lindbergh's Flight. Many who enjoyed the pleasure of meeting and seeing "Lindy" when he was in Japan, were anxious to hear the musical story of his famous Atlantic solo flight. They heard an arresting work, with some jazz flavoring, much liked here. Mr. Kami and his orchestra gave a fine performance. The chorus served efficiently, but the three male soloists were not so satisfactory. Effective stage settings were those of Mitsubayashi.

INSECTS IN TONE

Early June sees the departure from Japan of Claude Lapham, American composer, who came here nearly a year ago to make an intensive study of Japanese music. He has had charge of the music reproduction in the laboratories of the Columbia Gramaphone Company, and in that capacity found opportunity to investigate native instruments and compositions.

This has borne fruit, for Lapham wrote some serious, full-length works of his own, based on Japanese motifs. His opera Sakura (Cherry) really a pageant, had its first performance in the Hollywood Bowl in 1933. He has also done a Japanese Symphony in C sharp minor; Sonata Japonaise for piano which has been performed here; Miharayama, a dramatic composition for orchestra (based on the incident of the dozens of young people here who have committed suicide during the last year or so by climbing the active volcano Mihara and jumping into its fiery crater); the Geisha Suite, a group of six numbers tracing the life of the famous Geisha; Concerto Japonaise in C minor for piano; and a Japanese Insect Suite (on themes typifying the various "singing" insects of Japan which are kept in miniature cages during the seasons.)

It has been my privilege to hear all of the Lapham piano compositions, and I was amazed to note the Western medium in true expression of the Japanese motifs and characteristic atmosphere.

At a concert where the composer played his Insect Suite, Lapham was compelled to repeat part of it.

YOUNG PIANIST SCORES

An outstanding concert was given by Sonoko Inouye, young pianist, under the patronage of His Excellency the American Ambassador and Mrs. Joseph Clark Crew. The large audience extended warm applause to this gifted young performer who played the D major toccata and fugue by Bach; Beethoven's Waldstein Sonata; Chopin's F major ballade, C sharp minor etude, and E flat major waltz; several small numbers by Prokofieff; ending with the Schulz-Evler arrangement of a Strauss waltz. So great and insistent a demand was made that Miss Inouye was compelled to respond with an encore, and captured the hearers afresh with a dashing performance of Liszt's Rigoletto paraphrase.

I. J. FISHER.

CHARLES ALBERT McLAIN,
tenor and director of the Pagano Foundation School of Music, instituted by Isabella Sternthal as a memorial to Mario Pagano.

Elinor Remick Warren in Santa Barbara Recital

Elinor Remick Warren, composer-pianist, and Carl Omeron, tenor, appeared before the Santa Barbara (Cal.) Woman's Club recently. Miss Warren played numbers by Brahms, Chopin, Arensky, Mompou and Leschetizky and her own composition The Fountain. Mr Omeron sang three groups of Miss Warren's songs—I Have Seen a Dawn; Dreams; Time, You Old Gypsy Man; The Heart of a Rose; By a Fireside; Sweetgrass Range; White Horses of the Sea; Silent Noon; Lady Lo Fu; and My Parting Gift. This organization is one of the largest clubs in Southern California. This spring the Dominant Club, whose membership comprises leading professional women of Los Angeles and whose president is Miss Warren, honored Mr. and Mrs. Lawrence Tibbett.

Elinor Remick Warren's musical setting of The Harp Weaver by Edna St. Vincent Millay was given a second performance recently in a public recital by the Belmont High School of Los Angeles. This cantata received its first New England performance in May, when it was presented by the Women's Chorus of the American Scholarship Association in Boston. The Cecilian Singers of Los Angeles were heard in one of Miss Warren's choruses at their spring concert in May. Miss Warren gave a piano recital in May at the Women's Athletic Club, Los Angeles. For the same program, Blythe Taylor Burns, soprano, sang several of Miss Warren's songs.

Nanette Gude Bayne's Activities

The dramatic artist and poet Nanette Gude Bayne has appeared in New York with Rosa Ponselle this season, with Ruth St. Denis and Prince Obolensky in a Soirée Internationale, and with Frieda Hempel and other operatic artists at the Hotel Astor, New York, recently. She has been invited to read soon at the Comedie Francaise, Paris, when she will give Poe poems in French and English, planning also to present other poems in a dozen different languages. She is to appear with Rafaelo Diaz when he opens his autumnal series of musicales in New York next fall.

Winfield Abell to Give Summer Piano Course

Winfield Abell, piano instructor, director of the School of Advancement in Music, Steinway Hall, New York, announces a one-term intensive piano course this summer. The course is designed to give the advanced student or teacher in a limited time a practical working knowledge of Mr. Abell's system for rapidly developing a technic more adaptable for all grades of dynamic and melodic playing, phrasing and interpretation.

San Carlo Opera Company Tour Establishes Records

The 1934-35 tour of Gallo's San Carlo Opera Company covered the United States and Canada. The season's figures show that over 900,000 people attended the performances between September 3 and the closing date. The repertoire held twenty-one operas. Carmen was given more frequent performance than any other work. Faust, Madam Butterfly, Aida and Lohengrin were next. Guest artists were engaged for definite periods, and this policy will be followed next season. Bookings are already practically closed for the company's next extensive tour.

Cecilia Schultz, Seattle Concert Manager, Leases Theatre

Cecilia Schultz, only woman impresario of Seattle, Wash., has concluded a season during which she presented in the Cecilia Schultz Concerts the Don Cossacks, Rachmaninoff, Heifetz, John Charles Thomas and Chaliapin. These events were held at the Civic Auditorium and had an average attendance of 5,000. The total attendance figures are 25,000. In addition to this course, Mrs. Schultz also brought Mary Garden in a Debussy recital.

The Moore Theatre of Seattle has been leased by Mrs. Schultz, and she intends to operate it as a home for music and kindred arts. Although several programs have been held in the theatre since Mrs. Schultz's régime began, the formal opening will not take place until some time before next fall. The theatre seats about 2,000, and will be the scene next winter of Mr. Schultz's own concert course, and also is available for other musical productions.

Dora and Gerhard Willner Active in Egypt

CAIRO, EGYPT.—Prominent in the musical life of Egypt this season have been Dora Willner, soprano, and Gerhard Willner, pianist. They were heard here singly as well as in joint recitals, on many occasions, their popularity increasing with each appearance. Under the auspices of the Extension Division of the American University at Cairo, they gave a Schumann-Schubert recital, and also a Schubert-Brahms, at which Dora Willner sang groups of Lieder by these composers, Mr. Willner playing their major piano works. Engaged by the Société de Musique d'Egypte, they gave a program of Bach, Mozart, Beethoven and Schubert, and a second concert consisting of Beethoven and Mozart.

R. P.

McAmis Programmed in Williamsport

Hugh McAmis was soloist at the Williamsport, Pa., convention of Pennsylvania State Organists recently at the Central Baptist Church. During May, Virgil Fox performed McAmis' Song in the Night (MS.) at his recital in Williamsport, and the next day the same composer's Dreams was played by Albert J. Ruppel at the Williamsport High School.

Amato to Join Music Faculty of Louisiana State University

BATON ROUGE, LA.—Pasquale Amato, formerly of the Metropolitan Opera, has been appointed as a member of the music faculty at the Louisiana State University, where Dr. H. W. Stopher is director of the school of music. Mr. Amato is at present in Italy, where he is spending the summer with his mother.

M. L.

Marcha Kroupa Married

Marcha Kroupa of Community Concerts was married on June 27 at the Madison Avenue Presbyterian Church, New York, to Ladislav Soucek.

Hans Barth to Teach at Virginia Beach

Hans Barth, pianist, composer, "quarter-tone pianist," harpsichordist and lecturer, is conducting a study-vacation at Virginia Beach, Va., August 18 to 25. The course, which is to be held at the Martha Washington Hotel, embraces an entirely new series of classes—How to Play—How to Teach Music of Yesterday, Today, Tomorrow. The specimen student recitals will present winners in all divisions of Federation of Music Clubs contests, and Mr. Barth is to give a formal piano recital on the opening evening.

"Study-Vacation" is a plan which has been developed to enable music teachers to combine a week of pleasant vacation with instruction from a prominent music educator.

E. Robert Schmitz Holding Sessions in Greenwich

E. Robert Schmitz is conducting his summer session this season at Edgewood Inn, Greenwich, Conn., from July 5 to August 16. As usual, Mr. Schmitz has as assistant teachers members of the Schmitz Council. Chamber music classes and concerts are planned with the Roth Quartet. Some of the chamber music classes are open to the public, when advanced pupils are given an opportunity to play in a quintet with the Roth Quartet.

Elizabeth Andres in Concert

Elizabeth Andres, contralto, artist-pupil of Frank La Forge of New York, was soloist for the Brooklyn Maternity Luncheon for Mother's Day, and for the Illuminate Club. She was accompanied on both occasions by Ethelyn Watton.

Cairo's Tonal Listeners Revel in Best Music

Szigeti, Muriel Howard, and Plotnikoff Outstanding—Symphony by Huettel Created—Gramophone Club Plays Important Role

CAIRO.—The end of the season in Egypt was extraordinarily active. For weeks an important musical event took place every evening, Cairo it seems, wishing to follow the musical example of other large cities of the world.

Szigeti's great success here is a proof of increasing musical culture in Egypt. He has kept intact the rare unity of poise and intensity which together with his tonal and technical qualities, make up the rare charm of his performances. In Tartini's G major sonata and Ernest Bloch's short biblical compositions, the player offered solo art of profound appeal.

In the Brahms A major and the Debussy sonatas, Szigeti was admirably assisted by Nikita de Magaloff, talented Russian pianist and accompanist. The ensemble had extraordinary cohesion.

AMERICAN PIANIST

Real music was also the leading motive of the recital proffered by Muriel Sprague Howard, American pianist. It is not often that one hears a woman play the piano as Mrs. Howard does. Her tone is beautiful and she has at her dispostion a large technic and register of nuances. Schumann (Vienna Carnaval) Beethoven (Sonata Pathétique), Chopin (studies and F minor fantasy) and two short impressionistic pieces by Charles Griffes (for Cairo, a modern composer) were programmed. It was one of the best concerts of the season.

ORCHESTRAL FARE

A recent orchestra concert had two outstanding features:—Adolph Menasches' playing of the Beethoven Violin Concerto, and the first performance of conductor Josef Huettel's symphony in G minor, No. 1. New music is performed so seldom in Egypt, we have to be thankful for every program which lists the name of a living composer. Huettel's symphony is not modern, as the word is generally understood. It renounces experimentation and is by no means revolutionary. He has impressive creative gifts, fresh, sincere, and full of ideas. The orchestration is luminous and resourceful. Huettel's work pleased deeply.

RUSSIAN CHORUS

The last of the big series of the season's concerts was given by an a *cappella* choir of members of the Russian community. Russian religious songs and choruses and ensembles from Russian operas were sung, and as the choristers appeared in costume, the public had both an optical and auditory impression to enjoy. The choir, with excellent vocal material among its members, has been carefully trained by its leader, Mr. Venedictoff. Between the vocal works Alexandre Plotnikoff played a group of Russian piano compositions (Medtner, Rachmaninoff, Prokofieff, Scriabine) his performances shining by the reason of a certain sensitive and cultivated brilliance.

GRAMOPHONE CLUB FLOURISHES

An example which might well be imitated by places of the world where cultural conditions are similar to those in Egypt, is the Cairo Gramophone Club, founded last year by a young officer in the British forces in Egypt, Mr. Hepper. The aim of the club is to give music lovers in Egypt the opportunity to hear, by means of good records, not only the standard works of chamber and orchestral music, but modern compositions which are scarcely ever performed in Egypt. Mr. Hepper has put his own library of more than 700 of the best records at the disposal of the club, and for all he accomplished for music in Egypt last season, we owe him measureless thanks. If most of the major works of Stravinsky, Hindemith, and Bloch, to mention only a few, are known at all in Egypt, the Cairo Gramophone Club is responsible.

Mr. Hepper gives a gramophone concert once a week, the programs usually being limited to one or two composers, while the machine employed is one of Mr. Hepper's own construction. His efforts to bring every work performed, and its creator, as near the listeners as possible, is admirable. He prefaces each piece with brief, conversational remarks. The larger compositions he carefully explains, and if it be a complicated work, plays each theme separately, the precision with which he can make the needle pounce on any theme, idea, or fragment, being altogether amazing.

The educational human value of records is often talked about in music centers throughout the world, and here is an instance where talk is not all there is to it.

Recently a young officer from the British Air Force in the Sudan, came to Cairo for a few days and brought with him his own records of Beethoven's second symphony. He had heard of the Gramophone Club, he said, and it was his dream to hear this symphony on a good apparatus. Another music enthusiast, who had to spend about twelve years in the Sudan, said to the writer, "My most tragic moment in the last decade was when I gave up my ideals and felt that I began not to miss Bach, Mozart, and Beethoven." These, and many other examples which might be cited, indicate the far-reaching worth of Mr. Hepper's inspiration.

GERHARD WILLNER.

TITO XIRELLI,

Greek baritone, as Rigoletto in a Berlin State Opera production. Mr. Xirelli is appearing in this country this season in opera and concert.

MacDowell Club Young Artists' Contest

The MacDowell Club of New York announces its fourth annual Young Artists' Contest, to be held in October. The object of this contest is to provide a public appearance in New York City for gifted young professional artists. Contestants whose work shows the most outstanding merit will be presented in individual recital programs at the MacDowell Club Auditorium without expense.

Pianists, violinists, cellists or harpists entering the contest must be prepared to play from memory a complete recital program and one concerto. Singers must be prepared to present a program of standard numbers in three languages, English, German and either French or Italian. Chamber music organizations must be prepared to perform a program of three standard works. Selections from these programs will be heard by the judges.

The contest is open to all students not over thirty years of age who are studying with private teachers. Private pupils of teachers who are engaged at music schools or other educational institutions are also eligible. Applications must be filed before September 15, accompanied by a letter of recommendation from a teacher or musician of acknowledged standing. Application blanks may be procured by writing to the MacDowell Club Young Artists' Contest, 166 East Seventy-third Street, New York City.

Metropolitan Opera to Install New Ventilating System

A substantial sum to be spent for air-cooling and improving the ventilation of the Metropolitan Opera House was appropriated by the directors of the Metropolitan Opera and Real Estate Company at a recent meeting. Although it is not proposed to install a year-round conditioning system, it is believed that the defects in the ventilation of the auditorium will be thoroughly corrected, without impairing in any way the accoustics of the house. It is estimated that the changes in stage and auditorium made last season and the contemplated work to be done this summer will represent an expenditure of more than $500,000. Of this sum, a large part has been devoted to improving conditions that have to do with the comfort and convenience of the opera-going public.

Marie Von Unschuld in Recitals

Marie Von Unschuld, pianist and teacher, gave a recital at Columbia University this spring and two at Howard University in Washington, D. C., with a reëngagement. During May she gave a demonstration recital for pianists at Wanamaker's in New York City, of the use of the Radio-Phonograph combination for the accompaniment of concertos and chamber music by orchestra.

Frances Nash's Engagements

In addition to a return engagement with the National Symphony Orchestra in Washington, D. C., Frances Nash, pianist, will fulfill a reëngagement for the Thursday Musical Club, Omaha, Neb., giving a recital during the first week in December.

Hadley Scores Donated to Somerville Public Library

SOMERVILLE, MASS.—Mrs. S. Henry Hadley, mother of Dr. Henry Hadley, composer-conductor, and Arthur Hadley, cellist, in celebration of her eighty-eighth birthday recently donated a part of the library of

MRS. S. HENRY HADLEY,

from a photograph made when she was sixteen years old. Mrs. Hadley recently celebrated her eighty-eighth birthday.

orchestral scores which had belonged to her late husband, S. Henry Hadley, to the Somerville Public Library as a memorial to him. The late Mr. Hadley was for fifty years supervisor of music in the schools of Somerville, Watertown, Brockton and Medford. Mrs. Hadley has also devoted much of her life to music, having been a church singer and an excellent amateur pianist. K. D.

Betty Tillotson Artists' Schedule

Alexander Campbell, Scottish tenor, is a recent addition to the management of Betty Tillotson, as is Ruth Stanley, coloratura soprano. She made her first appearance before the Parent-Teachers' Association of the Public Schools on June 4 in Brooklyn, N. Y.

Other artists under this management have been active. Emma Zador, mezzo-soprano, sang over WOR with the Philip James Symphony Orchestra, also appearing as guest artist on Sigmund Spaeth's Hobby Roundup.

Leonard Stocker, baritone, sang on June 13 at the Thirteen Club's Annual Luncheon in the Parkside Hotel, New York. On June 22 he appeared at the Half Moon Hotel, Brooklyn, N. Y., at the annual dinner and concert of the same organization, and on June 7 sang over WEVD and on the 9th over WINS.

Meta Westlake recently gave two groups of Russian songs and operatic arias at the annual meeting of the National Opera Club, New York.

Lydia Hoffmann Behrendt, pianist and exponent of modern music, appeared as guest artist with the Philip James Little Symphony Orchestra over WOR on June 6, 8 and 9. She was reëngaged for a return appearance the first week in September. Mme. Behrendt recently appeared at Dartmouth College and is booked for Hanover next season. Bookings also have been closed for the Library of Congress in Washington and the Peabody Institute.

Raymond Shannon, baritone, gave a program of Living Song Pictures at the Evangeline Club in New York. In June he appeared at the Rotary Club in Bernardsville, N. J., under the auspices of the Woman's Club.

Geraldine Kress, violinist, will play early next season for three different clubs in Washington. She also is scheduled for a private recital at the home of Mrs. John Shaw.

Marion Armstrong Morse, formerly with the Betty Tillotson Concert Bureau, has been on the road again for the bureau for the past two weeks and reports that the outlook for next season is promising.

Philharmonic-Symphony Chamber Orchestra to Offer Concerts

The Philharmonic-Symphony Chamber Orchestra (sixteen members of the New York Philharmonic-Symphony Orchestra), conducted by Hans Lange, will give five subscription concerts at Town Hall, New York, next season—November 11, December 10, January 6, February 3 and March 2. The series is entitled Five Centuries of Music for Chamber Orchestra, and is to benefit the scholarship fund of Bennington College.

Grand Opera Artists Have Become Unionized

This spring a charter was granted by the American Artists' and Actors' Association to a group of opera singers known as the Grand Opera Artists' Association of America. The purpose of this organization is to give to operatic artists the same protection and privileges that the Actors' Equity provides for its members. Several previous attempts have been made to organize such a union but this is the first time in the State of New York that a charter has been granted by the A.A.A.A. to an organization of this kind. Its conception and consummation are largely due to the efforts of its president, Elizabeth Hoeppel, contralto. The following officers were elected: Elizabeth Hoeppel, president; Armund Marbiny, secretary; A. Paglia, treasurer; Evelyn Brandt, financial secretary; Harriet Maconel, secretary of advancement; Amund Sjovik, first vice-president.

Boyce Conducts Amphion Glee Club

TEANECK, N. J.—Alfred Boyce conducted the Amphion Glee Club of Bergen County in the twenty-fourth concert (twelfth season) of the organization at the High School recently. The men were assisted by the Morning Music Club of Nyack (also conducted by Mr. Boyce), who thus returned the visit of the men's club a month ago to Nyack.

The Amphions sang works by Tschaikowsky, Gounod, James, Duparc, Sinding and Friml (the last two repeated); the women sang choral selections by Pointer, Holst Strauss, Suk, Widor and Fourdrain (repeated), and together the two clubs united in compositions by Taneieff, Rimsky-Korsakoff and Williams.

Dispensing with soloists, Mrs. Edward Lovatt and Westervelt Romaine were the accompanists in the varied program, which was heard by a capacity audience. President Philip C. Staib and chairman William H. Gleim may well be proud of the success of the concert, which, under the experienced and astute leadership of Mr. Boyce, was of high artistic stature. F. W. R.

Eddy Brown Opens New Series of Sunday Broadcasts

On June 9 a new series of broadcasts under the supervision of Eddy Brown was begun over WOR. This was the first of twelve weekly Sunday programs, presenting some of the prominent women pianists in conjunction with a symphony orchestra conducted by George Shackley. The list of soloists includes Hortense Monath, Maria Carreras, Effie Kalish, Augusta Cottlow, Mme. Stojowska, Katherine Bacon, Vera Aronson, Adele Marcus, Rosina Lhevinne and Herma Menth.

Music Notes From Coast to Coast

DENVER, COLO.—The sixth and last concert in the thirteenth season of the Denver Civic Symphony Orchestra (Horace E. Tureman conductor), was a request program and consisted of Beethoven's fifth symphony in C minor, the prelude and introduction to the third act of Wagner's Lohengrin and Tschaikowsky's Marche Slave. Two rising young Denver artists gave pleasing variety to the program which was greatly enjoyed by the large and enthusiastic audience. Jean Dickenson, coloratura soprano, gave an excellent account of herself in the aria Una Voce Poco Fa from Rossini's The Barber of Seville, while James Sykes, a member of the faculty of the Lamont School of Music, projected a brilliant and musicianly performance of Liszt's Hungarian Fantasy for piano and orchestra.

The Denver Grand Opera Company, under the direction of Rt. Rev. Monsignor Joseph Bosetti, presented Verdi's La Traviata as its annual offering for the benefit of Catholic charities. The performances were sponsorned by the Knights of Columbus of Denver and presented on three succeeding nights at the city auditorium with a different cast of principals on each occasion. The performances were surprisingly good, considering that with one exception all were nonprofessional singers and actors. Especially noteworthy was the large chorus, which under the expert handling of Monsignor Bosetti contributed a great deal to the success of the performances. G. S.

GRAND RAPIDS, MICH.—The St. Cecilia Society has announced as its artists for next year's course Kirsten Flagstad, Lily Pons, a joint recital by Poldi Mildner, pianist, Efrem Zimbalist, violinist, and Emil Feuermann, cellist; the Metropolitan Quartet (Doris Doe, Eide Norena, Giovanni Martinelli and Ezio Pinza), and Edith Lorand and her Hungarian Orchestra. Local managers are Mrs. Eber Irwin, Estella Osborne and Maude Weil.

East Congregational Church will present on its course Lucrezia Bori, Albert Spalding, Josef Hofmann, Nelson Eddy and the Minneapolis Symphony Orchestra, under the direction of Eugene Ormandy. The local manager of this series is Mrs. Allen G. Miller.

A choral concert of unusual interest was given in the St. Cecilia Building by seven choruses singing separately and as a massed chorus. The organizations participating were the St. Cecilia Chorus, directed by Mrs. William J. Fenton; the Schubert Club and the Cantando Club, both led by Haydn Morgan; Calvin College A Capella Choir, directed by Seymour Swets; and the Grand Rapids Male Chorus, Excella Choir, and Maccabee Women's Chorus, all led by William Van Gemert.

Marguerite Colwell presented the following members of her junior class in recital: Ruth Hoogsteen, Yvonne Behler, Janet Stewart, Marjory Haines, Betty Rotrock, Jeanne Haynes, Lorraine Zeeuw, Marjean Curdy, Marjorie Nield, and Donald Rotrock. Joan Stevens, Helen Mae Hoogsteen and John Zoutendam of the senior class assisted.

Nellie Mae Welmers, piano pupil of Mrs. Peter Kleynenberg of the School of Fine Arts, received a teacher's certificate, and was presented in recital by the school. She was assisted by Margaret Nicholson, cellist. Other senior students from voice, string and piano departments presented in recital were Edith Irwin, Rena Kandler, June Vander-Meer, Lucile Goulooze, Lorraine Kloskey, Ruth Jurgens, Audrey Mohler, Marian Dekker, Florence Hood, Mary Knoblauch, Ethelyn Wride and John Hofstra. The school also presented eighteen pupils of the advanced section in a recital.

Charles E. Vogan, organist and choirmaster at Central Reformed Church, has left for Paris, where he will spend three months in organ study. H. B. R.

MIAMI, FLA.—A series of "pop" concerts will be given by the newly organized Miami Symphony Orchestra (Arnold Volpe, conductor). in the Palm Garden of the Hotel Roney Plaza on Miami Beach.

Edward Clarke, baritone of Chicago, has been added to the music faculty of the University of Miami Conservatory. Mr. Clarke studied in Europe and was for a number of years was conductor of large choruses and choirs in Chicago. He will direct the University of Miami Chorus.

The Mana Zucca Music Club held the last meeting at Mazica Hall in June. Mana Zucca has left for New York City to be away all summer. She was accompanied by her song, Marwin.

The Miami Philharmonic Chorus under the direction of Alfred Wiley will carry on its work through the summer. A production A Dream of Long Ago will be presented in Bayfront Park soon. A. F. W.

NEW ORLEANS, LA.—An important event in the history of local music was the introduction in oratorio form of the Missa Solemnis by Ernest E. Schuyten, dean of the Loyola College of Music here. The composition, written in 1933, in anticipation of the 400th anniversary of the founding of the Society of Jesus by St. Ignatius of Loyola, comprises four movements—Kyrie, Gloria, Sanctus and Agnus Dei. It was performed by the Loyola Choral Union and the Symphony Orchestra, under the baton of Dr. Schuyten, with solos by Alice Nieto and Dorothy Broach, sopranos.

Olin Downes, music critic of the New York Times, has served as the pivot for a round of music gatherings recently, when he has been the guest of his sister and brother-in-law, Mr. and Mrs. Theodore Behre. Mr. Downes was invited by the Philharmonic Society to speak on Contemporary Music and the Changing Social Order, a subject the obvious pitfalls of which he hurdled with clever conservatism. Mr. Downes used himself as the mean, or average contemporary, presenting a cross-section of music and musicians, and expressed the view that we are now in the "trough of the wave," and that the "present is but a point through which the past casts its shadow to the future."

Another distinguished visitor is Sir Granville Bantock, who is conducting examinations for degrees from Trinity College of Music of the University of London.

The Swiss-American Historical Society of Louisiana devoted its annual public program this year to the music of Swiss composers. Clara del Valle del Marmol was in charge of the program, the contributors to which in addition to Mrs. del Marmol, pianist, included Frederick Hard, speaker, a special group of the Newcomb Glee Club with Maynard Klein as director, Harby Kreeker, Rosalie Duvic, Philip Schaffner, Ilse Boley and Katherine Nolan. O. M. L.

SALT LAKE CITY, UTAH.—Winslow Cheney, organist, gave a number of concerts in the larger cities of Utah in June. Among the cities in which Mr. Cheney played were Salt Lake City and Ogden. He was at the Mormon Tabernacle organ in Salt Lake City more than once, giving an interesting and largely attended recital one morning. His performance of the fugue in D minor by Bach had dignity, smoothness and depth of feeling. A number of other compositions were played and every one was done with a finish and artistry that delighted his huge audience.

Albert J. Southwich, assistant director of the Mormon Tabernacle Choir and director for the past few years of the Salt Lake Oratorio Society, has been appointed director *pro tem* of the big choir, succeeding the late Anthony C. Lund. F. L. W. B.

SEATTLE, WASH.—Further interest in the activities of the Seattle Symphony Orchestra, under its conductor Basil Cameron, has been stimulated by the public announcement of the broadcast dates on which the orchestra will be heard over the Columbia Broadcasting System from the Exposition at San Diego. Further activities will include a broadcast for the Standard Oil Company, from Seattle, and a special engagement of the orchestra will be heard over the Columbia 18. Emanuel Bay, pianist, who is especially known for his work as accompanist for Jascha Heifetz, is in the Northwest, and has accepted a few students for his limited stay in Seattle.

WHITE PLAINS, N. Y.—The Workshop Little Opera Company (Eugene Haesener, conductor), celebrated the conclusion of its first year of presenting opera in English at the County Center with two performances in the large auditorium on June 7 and 8. On the first night Traviata was given, with the principal rôles taken by Esther Sands, Wanda Domzella, Mary Lawrence, Andrei Kristopher, Edward Lay, Bryce Lyall, William Bradley, Max Benson and Willard Vining. W. Raymond Randall at the organ and Clara Scranton Studwell at the piano gave excellent accompaniments. On the second night two acts of Martha and Cavalleria Rusticana were presented. The popular young tenor Camillo Pagano, took the leading tenor rôles in both, being particularly effective in Cavalleria. Helene Schoof was a dramatically convincing Santuzza. Others in Cavalleria were Wanda Domzella, Edward Robinson and Rebecca Moran. The cast for Martha included Gladys Mathew, Margaret Gay, Willard C. Vining, Edward Robinson, Camillo Pagano and Elliot Newbrook. Lois Hedner, organist, and Elizabeth Wells, pianist, took the place of an orchestra admirably.

Marguerite Volavy, pianist, and two of her advanced students gave a recital at the Contemporary Club in June. A well chosen and beautifully played program was enjoyed by a large audience.

A pleasing program was given on June 22 at the North Avenue Presbyterian Church Auditorium in New Rochelle by the Young Singers' Club, composed of sixty young women's voices, conducted by Florence Blumenschein Rowe. They were assisted by an effective string ensemble from the New Rochelle Symphony Society, led by Sigmund Grosskopf.

Harold Woodland is presenting Sunday evening musicales of high calibre at the New Rochelle Shore Club.

A series of operettas is being given during July and August in the open-air theatre of the Sleepy Hollow Country Club at Scarborough, by the Civic Opera Company of Norwalk, Greek Evans, producer, and Julian Olney, manager.

Leonard Liebling and Horace Johnson, editor-in-chief and managing editor respectively of the Musical Courier, were guest speakers at the Westchester Musical Festival Association's dinner at the Roger Smith on June 12. Sandor Harmati, conductor, was also a guest speaker. E. H.

Marie Miller's Summer Activities

Marie Miller again heads the harp department of the Juilliard Summer School, New York, which opened on July 8. She also has a harp class at Mount Vernon, N. Y., during July and August.

I See That

(*Continued from page* 24)

Emy-Lou Biedenharn is in England working on new programs with her former teacher, who was assistant to George Henschel. The contralto is singing several concerts before returning here. She will be heard in Salzburg this summer during the festival weeks and later sing a recital in Berlin.

* * *

Gregor Piatigorsky played in the Salle Gaveau in Paris on May 27. In June, he fulfilled private engagements in London before going to spend the summer in Italy.

* * *

On a recent broadcast from WHOM, Elvira Rosina Geiger and Samuel Shankman gave a program of piano duos which included the Simple Aven of Thome and Mr. Shankman's playing of the first movement of the Waldstein sonata of Beethoven. In closing they presented an arrangement of the intermezzo from Cavalleria Rusticana by Mascagni. The following week, they gave an all-Mozart program on WHOM and WBNX.

LUISA MONTEZ,
interpreter of authentic Spanish-American folk songs of old California, will make a tour of the eastern states in the fall. Her company includes Corrine Homer, pianist, Andre Champellan, violinist, and George Kendrick, guitarist.

* * *

Folk music of Catalonia was heard over WJZ on June 15 in a program directed by Claire Svecenski, pianist. Assisting artists were Louise Svecenski, soprano, and Leonid Bolotin, violinist. The music presented included arrangements of folk melodies by J. Gols-Soler, K. Schindler, J. Manen, Baltasar Samper and Gaspar Cassado.

* * *

Mildred Dilling is being heard in a series of harp recitals over WJZ on Sunday afternoons. June 22 she was heard in a special concert over WEAF on the Music Guild Series program.

* * *

Virginia Pemberton sang a performance of La Boheme with the Chicago Grand Opera Company on July 7.

* * *

Gustave L. Becker, pianist-composer, acted as judge for the National Piano Teachers' League at Philadelphia. On his return he gave a studio musicale in New York with five pianists participating. William Brumley, baritone, and Berenice Rothman, violinist, assisted.

* * *

Alexander Raab's New York master class of six weeks ended on May 25. He then left for San Antonio, Tex., going from there to Chicago, Berkeley and Los Angeles, Cal. Several pianists enrolled in the New York class will continue with him in Chicago later.

* * *

Countess Suzanne d'O. Jackowska's French translation of Poe's The Raven was given a dramatic production by Denis d'Ines, French artist, at the Paris Comedie Francaise.

* * *

Sigismond Stojowski gave an invitation recital of pupils at the Beethoven Association, New York, this spring. The pianists performed works by classic and modern composers.

* * *

Milford Jackson, baritone, sang Elijah on June 9 at the Brooklyn Museum, with Solon Alberti conducting the orchestra and chorus. His pupils, Lillian Timson, dramatic soprano, and Helen Garbey, lyric-coloratura, gave a joint recital at the Jackson studio on June 4.

* * *

Oberlin College at its commencement exercises, June 18, conferred upon Prof. George Dickinson of Vassar College the degree of Doctor of Music.

* * *

Myrtle Leonard sang at the University of Idaho, in Moscow, on June 27, continuing on to the Coast where she will fulfill additional engagements.

* * *

Charles Naegele, pianist, appeared as guest soloist with the Philadelphia Orchestra (Hans Kindler conducting) at Robin Hood Dell, on July 6. Mr. Naegele played the Schumann concerto. Immediately following this engagement, Naegele sailed for the continent, where he gives recitals in London, Munich, Berlin, and has a short concert tour of Italy.

* * *

The Kraeuter String Quartet played over WJZ on June 20 for the NBC Music Guild hour, offering quartets by Gliere and Sinigaglia.

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Technical Development of Violinists Outlined in Novel Pedagogical Works

Original System for Attaining Smoothness of Execution on Stringed Instruments Discussed by Professor D. C. Dounis

Methods for mastering the violin have been issued in vast numbers, dating from the writings of the older Italian masters to many eminent bow and string pedagogues of the present day. Among the highly interesting contributions are volumes of technical lore by the leading pedagogues of the Russian, Belgian, Czech, German and other schools, none of whom are in complete agreement.

Owing to the vast popularity of the violin and other stringed instruments in the concert room today, there are almost as many "methods" as there are performers. It is, therefore, of paramount interest to find a novel pedagogical principle advanced, one which illuminates in simple and striking degree an art which vies in its exactions with the other popular media of musical expression, and in some respects transcends them.

The works on violin pedagogy by Professor D. C. Dounis are welcome apparitions in a day when the technical standards of violin playing have reached a height unknown to the virtuosi of previous centuries. By inquiring into the physical and psychological bases of good violin playing, this authority has mapped out a road to the attainment of mastery on the instrument.

Problems of Violin Performance

It was of particular interest to hear the views of this writer expressed in a recent interview.

"If one would solve any problem," he said, "the chief requisite is to analyze the problem accurately and correctly. The assets of good violin playing may be divided into two parts: those of the left hand are the attributes of accuracy and speed in fingering. The chief problem of the bow is that of string crossing. For performance on a single string offers little difficulty. It is the use of several strings that contains the real problem.

"When one has analyzed the difficulties, one must then proceed to discover the necessary qualities which the hands must possess for their solution. In the case of the left hand, in order to attain accuracy, there must be sensitiveness of the fingers. To gain speed, the fingers must acquire strength, flexibility, and—independence. Mastery of the bow, furthermore, predicates a knowledge of the principles of weight and resistance. I am convinced that no mere set of exercises will attain all these ends. Only an unusual degree of intelligence in teacher and pupil can surmount the difficulties. In the case of the bow arm, the paramount requirements are a balance of strength and flexibility.

How to Practise Successfully

"Now, we may ask ourselves how a violin student must practise in order to gain these important qualities. It may surprise many to learn that at least ninety per cent. of the material put forth as a sure road to attain speed in fingering will almost certainly not produce this result. I might give as an instance the exercise known as Kreutzer No. 9, which presumably teaches speed, but in reality will not develop it, since it produces neither speed nor flexibility, the two requirements to this end. In my opinion, Kreutzer No. 2 is similarly powerless to inculcate a balance of strength and flexibility in bowing, since it has passages which hardly touch the two lower strings, and it also introduces string skips spasmodically and left-hand shifting problems.

"A recent English writer has pointed out that the conception of using études as technical exercises is a false one. In my own system, I have stressed the development of speed in violin fingering. Similarly, strength of fingers may be developed by the chromatic scale. In my work, The Artist's Technic of Violin Playing, there are provided a series of combined finger stretching and trilling exercises. They may be used for a period of fifteen minutes a day. If this is done intelligently, by relaxing the hand completely and not attempting the full extent of the stretches at once (particularly in the case of those with small hands), the exercises will produce a balance of flexibility and strength. This is the state in which the left hand should be. Moreover, it can be truly asserted that an individualization of the fingers is attained.

"The latter quality is further promoted by the material presented in my work The Absolute Independence of the Fingers. I may say that this is a completely new conception in violin pedagogy. It means a perfect coöperation of fingers and nervous system, the lack of which occasionally brings blemishes into the playing of even the most eminent virtuosi. In order to attain this desirable state, there should be a definite mental consciousness of each finger as it touches the string. In playing certain works, such as Paganini's Perpetuum Mobile, many instances are found when the nervous system balks at the excessive speed and coördination which are required. The fingers 'muff' their part and one has the phenomenon known as a 'jumble,' which may be overlooked by the layman but is painfully apparent to the artist—and to other violinists.

"My pedagogical works, therefore, really aim at training the nervous system to respond properly. The requisite is that the brain and nerves shall send enormously complicated messages to the fingers without faltering. It is necessary to train the fingers to accomplish three or four different movements simultaneously and when this is achieved and can be performed almost unconsciously, the difficulties of left hand technic automatically disappear. If the violinist will utilize the exercises in the last-named work for several weeks, and then will play some complicated passage, he will be aware of a feeling of mental control over each finger separately.

Problems of Shifting

"Now as to the immensely troublesome problem of 'shifting,' which involves the arm and wrist in addition to the fingers. Long shifts on the violin are executed with the arm, shorter ones with the wrist, and very short ones with the fingers alone. In my work, The Artist's Technic, I have provided, in the opening exercises particularly, rapid shifts from the bottom to the top of the violin, and a training of the arm in moving from inaction to high speed. It is important to execute these 'shifts' with a relaxed, easy, throwing movement of the bow arm, rather than a sudden, tense, convulsive jerk. Players who find difficulty in the rapid wrist and finger 'shifts' necessary in doing scale passages or rapid runs will doubtless be benefited by the passages with grace notes which occur in these exercises. In order to acquire speed in shifting up or down on the violin, it is helpful to practise both movements simultaneously.

"The last-mentioned book also contains exercises in single stop shifting, while my Preparatory Studies in Thirds and Fingered Octaves are designed to make these pyrotechnics more easily possible of accomplishment. Naturally, a good technical foundation should have been laid before approaching my exercises. With such a basis, the Fundamental Trill Studies will develop a finger trill which is even, free and perfectly controlled, instead of the awkward kind produced with the aid of arm or the wrist.

Ease in String Crossing

"To touch, finally, on that most perplexing of all matters, string crossing. The continuous passage of the bow across the four strings, once it is achieved, makes the problems encountered in many concertos as simple as child's play. I may say that the chords which are given as exercises to surmount this phase of bowing accomplish much also in the higher positions, whereas Sevcik's op. 2, Part 6, for example, fails in this respect.

"I maintain that accuracy is attained by the correctness of the solution of problems encountered in fingering up and down the fingerboard, rather than in the manipulation of the bow. The left-hand movement across the strings is a problem of speed and not of accuracy. For this reason I believe that much single-position left-hand work which has been required by pedagogues such as Sevcik, in his op. 1, Part 2, is unnecessary. In my works, the continuous movement from high to low positions results in reducing the size of the fingerboard in the mind of the violinist and makes long shifts seem simpler to him. The continuous use of the higher positions also promotes sensitiveness of the fingers, which, you will recall, is one of the chief requirements for accuracy."

Professor Dounis has taught in Vienna, Berlin, Paris and at the present time is in Los Angeles completing two new works and conducting a master class for advanced violin players and professionals. R. K.

ERICH SORANTIN,
Viennese violinist, following a series of concerts in the South and a Master Class at the Nashville Conservatory of Music, is teaching at the Chicago Musical College from June 24 to August 4. (Photo by Bachrach.)

Edwin Hughes to Conduct Detroit Master Classes

Edwin Hughes, pianist, has been engaged to conduct a series of master classes at the Ganapol School of Musical Art in Detroit, Mich., during the coming season. Mr. Hughes has appeared as soloist with the Detroit Symphony Orchestra under Ossip Gabrilowitsch, and is known throughout that section of the country. This new activity will not interfere with Mr. Hughes' regular teaching in New York City, nor with his repertoire classes at the Washington College of Music, which he has conducted during the past five seasons.

Hubert Plays in New Jersey

Llewellyn Park, West Orange, N. J.—Marcel Hubert, French cellist, assisted by Emmy Thompson, soprano, was heard June 13 at the residence of Mrs. Albert Dodge Smith in a benefit concert for the National Recreation Association for the Playgrounds. Mr. Hubert played compositions of Veracini, Couperin, Schumann, Faure, Ravel, Granados and Davidoff and he and Miss Thompson joined for pieces by Braga and Holman. Benjamin King was at the piano for Miss Thompson; Arpad Sandor, for Mr. Hubert. C. T.

Southern California School Children Hold Bach-Handel Festival

Riverside, Cal.—Five hundred school children from Riverside County, under the direction of Paloma Patricia Prouty, county music supervisor, recently participated in a Bach-Handel Festival at the Memorial Auditorium here. It was the fifth annual song festival to be held under these auspices. Many of the young participants journeyed for long distances (some as far as 100 miles) to sing in the festival.

The combined chorus sang a chorale from the St. Matthew Passion; Sleepers, Wake, from Cantata No. 140; and a Country Dance by Bach; the three part choruses Beauty Lately from Alcina; Let Us Dance from the Peasant Cantata, and Sweet Day, all by Handel. The Teachers' Chorus was heard in Consider the Heavens from Cantata No. 208; Our Youth, Like Springtime, Soon Must Pass from Schleicht, Spielende Wellen, by Bach and Come, Ever Smiling Liberty from Judas Maccabaeus by Handel. Vaieska Porter, violinist, and Marjorie Ward, pianist, provided the accompaniments. E. E. Smith, Superintendent of the Riverdale County School, the Hon. E. B. Criddle, Mayor of Riverdale, and William C. Andrews, principal of the San Jacinto Grammar School, were heard in addresses.

The entire concert was a demonstration of what children can do when thoroughly trained in choral singing. This was the first time that the groups from the various district schools had sung together, but so well had the children been rehearsed that they sang as one unit. Their attack was firm and every number was well shaded. There were fine big climaxes, and genuine sweep and smoothness to the singing.

Both lovers of music and for those only indirectly interested in the art (who were urged to attend), the occasion proved inspiring. The fresh young voices, the eager response to the director, and the sheer beauty of the Bach-Handel music made the festival one of the most thoroughly enjoyable of the past five years. K. S.

Friends of Ukrainian Music Give Ninth Evening

The Friends of Ukrainian Music (Roman Prydatkevytch, president) gave the ninth musical evening of their second musical season recently at the International Institute, New York. Participants included M. O. Hayvoronsky's String Orchestra, Emilia Kornat, soprano, N. Stember, pianist, and Mr. Prydatkevytch, violinist. Late in May Mr. Prydatkevytch was assisting artist with the Bronx Symphony Orchestra (Harry W. Meyer, conductor) in the Beethoven concerto in D. This concert took place at the Brooklyn (N. Y.) Museum. The same program was repeated the following day at the Bronx County Building, New York.

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Cardinal Virtue of Piano Instructor Is Patience, Harold Henry Believes

Well-balanced Musical Training Depends on Care and Sensitivity with Which All Possibilities of the Student Are Developed

Harold Henry, pianist, who has had a large and responsive class of private pupils this season, believes in devoting the utmost in patience and painstaking attention to the development of each student.

"The test of a teacher's ability is not the playing of one or two extraordinarily talented students, but the average level of artistry of all his pupils. It has been my experience that any person interested enough in music to wish to learn to play may be taught to play well. Very rarely is musicianship so lacking in anyone's make-up that skillful pedagogy is of no avail. In these cases, of course, a teacher should be frank and advise the student to drop music.

"However, in the great majority of piano neophytes, a teacher may develop individual talent by exercising what to me is the cardinal virtue of an instructor—patience. That quality, I believe, is vital in training students, particularly Americans, who, in my opinion, are supersensitive and require delicate and considerate handling. I have studied under some European teachers who railed and stormed at their pupils. This worked fairly well with some of their European students—extremely well with a certain type of them, but for the Americans, myself included, it simply froze up what inspiration we had and left us discouraged and disheartened.

CORRECTING PUPILS' SHORTCOMINGS

"I never say to a pupil, 'You can never play that composition. Go home and study another.' This is too easy a way out for the teacher. Anyone can find fault, but it takes skill, training—and patience to sit down with the student and analyze his failings and correct them. With almost every student, there is some type of music he can not play well, but it is only by helping him to master all kinds that a well balanced musical training results.

"It is another precept of mine to insist that my pupils learn something of the harmonic structure of the music they play, for such knowledge, I have found, increases their musical intelligence and insight, and promotes their feeling for style."

PLAYED SERIES OF RECITALS

Harold Henry will remain in New York teaching during the greater part of the summer, taking his vacation during the latter part of August and the beginning of September. Mr. Henry has concluded a series of four subscription recitals in his studio, to which, by request, was added a fifth one. He has played at his various recitals, this season, the following works: partita in G, fantasy in C minor and Liszt's transcription for piano of the organ prelude and fugue in A minor, by Bach; sonata, op. 27, No. 2, and op. 109, Rondo Capriccio, and Ecossaises (arranged by Busoni). by Beethoven; intermezzi, op. 76, No. 7, op. 116, Nos. 4 and 6, op. 117, Nos. 1 and 2, op. 118, No. 1, and op. 119, No. 3, rhapsodies, op. 79, No. 2, and op. 119, No. 4, and Busoni's arrangement of the organ choral prelude, op. 122, No. 4, by Brahms; ballade in G minor, barcarolle, berceuse, études, op. 25, Nos. 1, 2, 7, 9, mazurka, op. 24, No. 1 fantaisie, op. 49, nocturne, op. 62, No. 2, polonaises, op. 40, Nos. 1 and 2, preludes, Nos. 13 and 15, and waltz, op. 42, by Chopin; Dr. Gradus ad Parnassum, Clair de Lune, preludes, Nos. 4 and 10, from the first book, and prelude from the A minor suite, by Debussy; Fantasy Poem, Night Sounds, The Musical Clock, The Dancing Marionette and While the Piper Played, by Henry: prelude on a theme by Bach; Isolde's Liebestod (Wagner), by Liszt; La Vallee des Cloches, Ravel; two sonatas, Scarlatti; sonata, op. 22, and Kinderscenen, by Schumann; waltz from The Gypsy Baron, Strauss, transcribed by Dohnanyi.

These appearances have included four musicales in private homes in New York, as well as concerts in other cities. Recently Mr. Henry played a radio engagement over WEAF and a national hookup. Among his numbers were his own Dancing Marionette and While the Piper Played, presented by request.

In the field of composition, Mr. Henry, who already has an extensive list of works to his credit, including about forty songs, has completed a set of piano variations, a sonata for violin and piano, and Night Sounds, a piano tone sketch. M. L. S.

Austin Conradi Honored by St. John's College

ANNAPOLIS, MD.—During the annual commencement exercises here, St. John's College honored Austin Conradi with the degree of Doctor of Music. Prof. Conradi, who is on the faculty of the Peabody Conservatory of Music, Baltimore, has given many recitals at the college which have increased interest in music. Others receiving degrees from the college at the same time were U. S. Senator Millard E. Tydings, Governor Harry W. Nice of Maryland, Alfred P. Sloan, president of General Motors Corporation, Dr. Raymond Pearl, director of the Biological Institute of Johns Hopkins University, and Paul L. Banfield, principal of the Landon School for Boys, Bethesda, Md. M. K.

Berkshire School Association Issues Thomson Aria

The Berkshire School Musical Association, Sheffield, Mass., has published a specially bound edition of Pigeons on the Grass, Alas, from the Gertrude Stein-Virgil Thomson opera, Four Saints in Three Acts. The edition is limited to 110 copies of which 100 are for sale, the first ten having been signed by author and composer. Mr. Thomson has dedicated this arrangement to the association.

Sigma Alpha Iota Notes

Alpha Theta Chapter of Sigma Alpha Iota, located at Columbia University, gave a charter day program in May. Those appearing were Jeannette Scheerer, clarinetist, with Gladys Mayo del Busto at the piano; Dorothy Gertyne Wyth, soprano, accompanied by Sally Knight; Alice Smith, contralto, accompanied by Miss Knight; and Marion Flagg, pianist. The Alpha Theta Chorus, conducted by Marion Flagg, sang four numbers. Mary Louise Barnes and Helen Naeseth, singers, both members of Alpha Theta, were participants in a program of original compositions by Teachers College Music Education Students. Martha Haskins, soprano, of Alpha Theta, was one of three students of Maude Douglas Tweedy (patroness of Sigma Alpha Iota) who gave a recital at Roerich Hall, New York. A concert was given in Milbank Chapel of Teacher's College in which Mrs. H. H. A. Beach's The Canticle of the Sun was featured. Two of the soloists—Lucille Dresskell, soprano, and Helen Naeseth, mezzo-soprano—were members of Alpha Theta. The following day, at Teachers College Main Hall, a program was presented by the Women's Glee Club of the college under the direction of Prof. Alice E. Bivins, adviser of Alpha Theta Chapter. One of the assisting artists was Virginia Coy, also affiliated with Alpha Theta.

Sigma Alpha Iota's chapter at Syracuse University, Syracuse, N. Y., has been active. Among recent events there was a senior recital, presenting Elizabeth Love, harpist, assisted by Margaret Pohl, soprano, and Nancy Poore, organist; a senior recital by Elizabeth Dooley, pianist, and Grace Cardamone, soprano; and a graduate recital by Pauline Louise Wily, pianist.

The Sigma Omega Chapter of the fraternity, located at Susquehanna University, Selinsgrove, Pa., have included on their spring schedule both senior and junior recitals. Programs were given by the following seniors: Ruth Bair, contralto; Elizabeth Shipe, soprano; and Alma Myers, soprano. Junior recitalists included Dorothy Turner and Mary Loudon, who are majoring in piano; and Marcella Chaya, who majors in organ.

The annual public musicale of the Sigma Theta Chapter at the Eastman School of Music, Rochester, N. Y., was given in Kilbourn Hall, presenting Janina Gorecka, violin; Mary Eidam, cello; Marianne Pfleuger, soprano; Virginia Gustafson, violin; Lucille Jensen, organ; Ernestine Klinzing, Katherine Green and Anne Self, piano; and the Sigma Theta String Orchestra, with Marian Wolfe, conductor. The program was in commemoration of the 250th anniversary of Bach and Handel.

STANLEY FLETCHER,

pianist, for six years a student of Guy Maier, has been awarded the Neal Kinley fellowship of $1,000 provided by the University of Illinois for advanced study in the arts. This award was won by Mr. Fletcher in competition with gifted young people in all branches of the arts and from widespread sections of the country. He will temporarily take leave of absence from his position at the University of Michigan to study with Mr. Maier in New York City next season. Mr. Fletcher had previously won a $1,250 Avery Hopwood prize in literature at the university for a series of essays on musical aesthetics.

Winifred Cecil in Hartford Recital

HARTFORD, CONN.—Winifred Cecil, soprano, gave a song recital at the Westover School here recently, offering songs by Haydn, Donaudy, Bax, Schubert, Schumann, Wolf and Strauss. Miss Cecil has a warm, well-controlled and colorful voice, and was received with cordial enthusiasm. K. L.

Peabody Chorus in Second Public Concert

BALTIMORE.—The Peabody Conservatory of Music Chorus, under the excellent conductorship of Louis Robert, gave its second public concert at the Peabody recently in the concert hall. The chorus, organized in 1934, presented its initial concert that same year and made a fine impression with a program sung entirely *a cappella*. The chorus is designed to meet the need of a permanent group of this nature, civic in scope; and its membership consequently has not been restricted to students of the Peabody but open to all singers who could meet the few simple requirements necessary to insure suitable vocal material. Until now the chorus has been made up of over 100 mixed voices.

The chorus is fortunate in having Mr. Robert as conductor. He is a native of Holland and was for many years assistant to Willem Mengelberg, eminent conductor. He has also been assistant to Kurt Schindler when he was the head of the Schola Cantorum in New York. Mr. Robert also enjoys a reputation as a concert organist. He is at present organist and choirmaster of Holy Trinity Church, Brooklyn Heights, New York; and continues to appear in concerts in addition to teaching at the Peabody.

The program which the chorus gave late in May included some of the lovely English madrigals and part-songs of the sixteenth and seventeenth centuries, a motet of Brahms, and several songs of two contemporary composers, the distinguished Russian, Alexander Gretchaninoff, and Dezso D'Antalffy, eminent Hungarian composer, and organist, now living in New York City. Mr. D'Antalffy was a guest of honor at the concert and received an ovation on the performance of his Hungarian Rhapsody, comprised of songs of his native Hungary. A roundelay, Amongst the Berries, has been translated by Deems Taylor and Kurt Schindler with a free setting by Mr. Schindler for mixed chorus with flute, clarinet, and harp obbligato, after a Russian folk-song from the opera Pskovitianka of Rimsky-Korsakoff, the obbligato being played by students from the advanced department of the Peabody Conservatory. C. B.

Gilbert's Death Commemorated by Association

The American Gilbert and Sullivan Association, New York, commemorated the twenty-fourth anniversary of Sir William S. Gilbert's death on May 29 by placing a floral wreath on the site where Sir Arthur Sullivan composed the score for The Pirates of Penzance in 1879. A plaque now indicates this landmark at 45 East Twentieth Street, New York City.

Upon learning that The Story of Gilbert and Sullivan, or The Complete Savoyard, by Dr. Isaac Goldberg is practically out of print, the association has arranged with the original publishers of this volume to issue another edition exactly like the first at a lower price. Arthur Seymour Sullivan, by H. Saxe Wyndham, a biography of the composer published several years ago, is also out of print, and the association has made a similar arrangement with regard to this book.

Norman Jolliffe Sings in Oratorios

When Norman Jolliffe, baritone, sang Handel's Samson with the Columbia University Chorus, under Dr. Walter Henry Hall during May, it constituted his twenty-fifth appearance with this organization during the past fifteen years. On this occasion Mr. Jolliffe was called upon, on short notice, to substitute for Kenyon Congdon, who was ill.

During Holy Week Mr. Jolliffe sang the St. Matthew Passion of Bach at St. Bartholomew's Church, New York, for the eighth time, and sang the same work at All Angels Church on Good Friday. His recent appearances have included the Brooklyn Women's Club, the Canadian Club of New York, and, early in June, he sang the Creation with the Patchogue (N. Y.) Choral Society. Mr. Jolliffe is baritone soloist at Marble Collegiate Church, New York.

Supervisors Have Social Evening

The Supervisors' Organization of the Institute of Musical Art (Juilliard School of Music) held its annual dinner, at the Hotel Dixie, New York, recently. Chairman Devries introduced the speakers, George H. Gartlan and Leonard Liebling. The following new officers were installed for 1935-36: Ralph Brown, president; Dorothy W. Kamps, vice-president; Thomas Moylan, secretary; Juliet Belsito, treasurer.

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Keith Falkner Finds Baseball Not Least Among the Attractions of America

British Baritone Sails for Appearances in Europe after Return Engagement at the Cincinnati Festival

Keith Falkner was interviewed in the offices of his manager, Annie Friedberg, the day before he sailed for England, returning from his second American visit this season. Mr. Falkner made a brief stay here in January, among his engagements at that time being a New York recital in Town Hall, and an appearance as soloist with the Schola Cantorum of New York in the American première of Walton's Belshazzar's Feast. The result of these concerts was a demand for further appearances of the English baritone in the spring.

"I had to cancel about twenty bookings in England, but my managers there accommodated me, and I was able to come back to America to sing in Boston at the Bach-Handel Festival of the Boston Symphony, under Koussevitzky, and at the Cincinnati May Festival, with Eugene Goossens conducting. It was a memorable experience to appear with these fine organizations. In England we are proud of our choirs, but participation in these two American festivals has shown me that we are not the only nation that can boast of beautifully trained choruses."

During his second American tour of 1934-35 Mr. Falkner gave another recital in Town Hall, New York. The Boston engagement comprised four concerts, and in Cincinnati he sang the rôle of Jesus in the St. Matthew Passion, and the following day was heard in The Four Serious Songs of Brahms. Immediately after his first appearance there Mr. Falkner was engaged for a recital in Cincinnati in 1935-36.

ENGAGEMENTS IN EUROPE

Asked to tell something of his future plans, Mr. Falkner replied that he was leaving for Europe on May 28 by the SS. Bremen. "In June I shall sing concerts in England, and also expect to go down into the country and play some cricket. I am an enthusiast about this game and look forward to playing it."

"Did you find time to attend any baseball games in America?"

KEITH FALKNER

"Yes, I saw the New York Giants play the Phillies. I wish I had the opportunity to play some baseball myself. It's immensely interesting to watch, and I think there are some points that cricket players might well take from the American game."

At the end of June Mr. Falkner will leave England for South Africa, where he has been appointed by the Royal Schools of Music in London to examine the vocal departments in the schools and colleges of the Union of South Africa.

"I am also to make a concert tour there. Mrs. Falkner is going with me, and she may act as my accompanist in the concerts."

Mr. Falkner's schedule calls for his return to England in October to open his season there. He comes again to the United States in February, and will be here about three months. M. L. S.

Foreign News in Brief

Ormandy Re-engaged for Budapest Concerts

BUDAPEST.—In view of his recent successes in conducting the Budapest Concert Orchestra, Eugene Ormandy has been re-engaged to lead this orchestra in concerts next summer. During the winter season Mr. Ormandy is the conductor of the Minneapolis Symphony Orchestra in America. K. W.

Lucie Rosen Heard in Paris

PARIS.—Lucie Rosen, theremin player, was heard at the American Embassy here on June 17, and gave her first London recital, June 18. R. P.

Jean Verd Gives Six Bach Recitals

PARIS.—Jean Verd, French pianist, has completed a series of six Bach concerts in commemoration of Bach's 250th anniversary. The concerts were given at the Association Valentin Haüy here, and extended from June 4 to 21. Mr. Verd formerly was a member of the faculty of the Cincinnati Conservatory of Music in the United States. He toured America with Pablo Casals and Povla Frijsh. R. P.

Grandjany Plays in England

PARIS.—H. E. M. Corbin gave, at the French Embassy, London, a musicale in honor of certain French personalities visiting England. The program was provided by Marcel Grandjany, harpist, who played works of Respighi, Grandjany, Handel, Debussy and Renié. Two days later, Mr. Grandjany interpreted the same program, augmented by Bach and Loeillet, for the B. B. C. Mr. Grandjany is engaged for a London recital next January 20. He expects to go to the United States in February, 1936. I. S.

Delius Buried in Surrey

LONDON.—The body of Frederick Delius, English composer, was buried on May 26 in the country churchyard in Limpsfield, Surrey. The grave is beneath an ancient yew tree. As a part of the last rites, the London Philharmonic Orchestra played in church several Delius compositions, including Summer Night on River, the serenade from the Hassan Elegy, and On Hearing the First Cuckoo in Spring. The conductors were Sir Thomas Beecham and Paul Beard. Sir Thomas made a brief speech on Delius and his music.

Hamburg's Festival Program

HAMBURG.—Demands for tickets to the Allegemeine Deutsche Musikverein Festival here (first week in June) were so great that the festival will in all likelihood be repeated later in the summer. The program comprised three orchestral concerts, three chamber music concerts, and a program each of oratorio, opera ballet and religious music. E. W. M.

Berlin's Tonally Unemployed

BERLIN.—Unemployment for musicians in Germany is decreasing, though salaries are frequently ridiculously low, some musicians receiving no more than fifty marks a month.

Pasquier Trio Wins Record Prize

PARIS.—The Record Grand Prize Jury (Foundation Candide) awarded the 1935 prize for chamber music to the Pasquier String Trio, for its enregistration of Trio, op. 9, by Beethoven. Other prizes were Meyrowitz, for conducting Symphony Fantastique, Berlioz; Jean Doyen, piano, in Bourée Fantasque, second barcarolle, by Fauré, and Poissons d'Or, by Debussy; Lily Laskine, harpist, in impromptu, by Fauré; Don Juan aria, by Mozart, sung by Panzéra; L'Amour et la Vie d'une Femme, Schumann, sung by Mme. Martinelli; Trojans aria, Berlioz, sung by Thill; Split for Martenot Ether Waves; Chout, by Prokofieff, conducted by Wolff; Orpheus, conducted by Tomasi; and pieces by d'Erlebach, played by Le Marc'Hadour. I. S.

Geneva's Musical Treats

GENEVA.—Among the many artists heard in concert here during the latter part of the season were Segovia; Fritzi Jokl (Viennese soprano); Horowitz, Cortot, Rudolf Serkin and Marie Panthés (pianists); Bagarotti (violinist); Marian Anderson (American colored contralto) and Tito Schipa.

Marseilles' Opera Season

MARSEILLES.—The Municipal Opera, directed by Molinetti, has another successful season to its credit. Favorite operas were Rheingold, Le Bon Roi Dagobert (Samuel-Rousseau), Le Festin de Minuit (Paul Bonnaud), Fra Diavolo, La Basoche, Orphée aux Enfers, and Les Brigands. I. S.

Concerts at Barcelona

BARCELONA.—Musicians who have given successful recitals here recently are Francesc Costa (violinist); Casals and Sala (cellists); Brailowsky (pianist); La Manécanterie des Petits Chanteurs á la Croix de Bois (French Boy Choir) and the Don Cossack Chorus.

Turina in Spanish Academy

MADRID.—Manuel de Falla having resigned, the Academy of Fine Arts (Music Section) has elected Joaquin Turina as member.

Turin Season Closes

TURIN.—The Teatro Reggio ended its season with four complete performances of The Ring, under Fritz Busch and Maestro Erede. At the gala *soirée*, Ave Maria, opera in two acts by Salvatore Allegra, was given.

Berne Orchestra Celebrates

BERNE.—The Symphony Orchestra here gave a special concert in honor of Fritz Brun, who has completed his twenty-fifth year as conductor of that organization.

Conservatoire to Create Foyer

PARIS.—A committee, headed by Henri Rabaud (director of the Paris Conservatoire) is working for the creation of a Foyer du Conservatoire, at the Cité Universitaire, the edifice to be a home and headquarters for needy music and drama students. The house is to be called Villa Corneille. I. S.

Paris Opéra Architect Honored

BORDIGHERA.—A monument to Charles Garnier, architect of the Paris Opéra, was unveiled here this season. It was offered to the city by John Hemming Fry, American artist, and is the work of the sculptor Carpeaux.

Mottl Bust Unveiled

KARLSRUHE.—The Karlsruhe Theatre has unveiled a bust of Felix Mottl, famous orchestral conductor.

Sweden Honors Leo Blech

STOCKHOLM.— For his service as guest conductor of the Swedish Royal Opera in Stockholm for the past ten years, Leo Blech has been awarded the title of Hofkapellmeister by the King of Sweden. This is the greatest honor that can be presented to a foreigner.

Sylenka Exhibits

PARIS.—On the occasion of showing to friends a new portrait of her by the French master, Artot, Sylenka presented a program of several of her recent Spanish dance creations, embracing a range of feeling from the comic-burlesque to the tragic. Outstanding numbers were Habanera, composed especially for Sylenka by Carlito; Gallegada, an acrobatic-comic travesty on a peasant dance, to Gallician folk-music; Leyenda, by Albeniz; and Rhythms, a polophony of castanet, arm, and foot rhythms, to an unchanging beat played on the typical drum of the Andalusian Gypsies.

Tcherepnine Creates Prize

PARIS.—Upon his return from Japan, Alexandre Tcherepnine, Russian composer, created a piano composition prize, open to Japanese composers exclusively. I. S.

Amsterdam Season Closes

AMSTERDAM.—Mengelberg closed the Concertgebouw season with an all-Bach program. Harold Samuel, pianist, and Hermann Schey, baritone, were soloists. On Palm Sunday, Mengelberg gave the traditional, annual performance of the Saint Matthew Passion. Other recent concerts were Elly Ney's piano recital, and three in which Lili Krauss, pianist, and Simon Goldberg, violinist, played the ten Beethoven sonatas for those instruments. E. v. G.

Marya Freund at Strasburg

STRASBURG.—The Modern Music Society of Strasburg presented Marya Freund in a program of Schönberg and Stravinsky. Mme. Freund interpreted Hangende Garten, fifteen songs, by Schönberg, Three Japanese Poems and four Children's Songs, by Stravinsky. Her success was such that many of her numbers had to be repeated. Mme. Freund returned to Paris to begin a new cycle of eight lessons in interpretation, which are taking place in Debussy Hall, every Wednesday, beginning May 8. I. S.

Federation Elects President

SEVILLE.—Henry Kistemaechers, president of the French Society of Authors and Composers, was elected president of the International Federation of the Societies of Dramatic Authors, during the congress recently held here.

Paris Chorus at Budapest

BUDAPEST.—The Philharmonic Chorus of Paris presented a successful concert in the Municipal Theatre. Directed by Ernest Levy, The Beatitudes by César Franck was given.

Teiko Kiwa in Dresden

DRESDEN.—Teiko Kiwa, Japanese soprano, gave a guest performance of Madam Butterfly at the Dresden Opera. Her beautifully trained voice and remarkable impersonation of the Puccini heroine won warm applause. E. J.

Berlin State Library Appointment

BERLIN.—Prof. G. Schunemann has been selected to succeed Prof. Johannes Wolf (who has reached the retirement age) to serve as director of the music section of the State Library of Berlin.

Liège Theatre's New Director

LIÈGE.—The Municipal Council of Liège has named Antoine Rikal as director of the Theatre Royal.

Paris Has Schubert Street

PARIS.—The Municipal Council of Paris has decided to give to a street of Paris, the name of Franz Schubert. J. S. Bach, as yet has no street here, though practically all other great composers have been so honored.

Gluck Manuscript Sold

PARIS.—At a recent autograph sale, the original musical manuscript of the celebrated air, I Have Lost My Eurydice, by Gluck, was auctioned for 19,500 francs. I. S.

Germany to Publish Old Music

BERLIN.—The German Government has created an Institute of Musicology, the principal work of which shall be the publication of old and ancient texts.

LEON CARSON

announces that he will not teach in his New York and Nutley, N. J. studios during the summer due to his absence in Europe. Mr. Carson will re-open the studios September 15.

VERA KERRIGAN, the official accompanist of the studios, will continue coaching in repertory during the summer months.

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NEW MUSIC OF INTEREST ISSUED IN

REVIEWED BY LEONARD LIEBLING

The Nine Symphonies of Beethoven; a new system of score-reading, invented by Albert E. Wier.

One regret of many serious musical amateurs has always been their inability to follow an orchestral work by reading it in the score.

They have a welcome surprise in prospect, for a method has been devised and is now on the market which permits intelligent perusal of an orchestral score, provided there is ability to read music in the treble and bass clefs.

Of course, no score is completely assimilated through the eye except by those who possess technical knowledge of orchestration, but the average amateur—and many a musician—has heretofore been able to get only cursory clues from the printed scores, with their bewildering compilation of staves, notes, instruments, and transposition problems.

The Nine Symphonies of Beethoven is a solution for some of the troubles which beset those who would like to study a score at home or follow it visually at the concert.

A system of "Arrow Signals" in this new method, indicates (from the first measure to the last) the main melodic line as it progresses from instrument to instrument, or from group to group, in the woodwind, brass, string, and percussion sections of the orchestra.

For instance, in the *andante* (second movement) of the fifth symphony, two thickly printed Arrows point to the violas and cellos which play the opening melody. Then the theme (and its derivations) are distributed to other instruments by the composer, and the Arrows show its progress, now in the flutes, then the violins, clarinet, etc. In addition, over the score, the various divisions are explained by titles, (Introduction, Exposition, Development, Recapitulation, Coda, etc) while under the score, the descriptions apply to the kind and duration of the themes, (Principal Theme, Subordinate Theme, etc.). A wavy black line below the music indicates the length of the various themes. The nature of the new score-reading system needs no further explanation. It is a mere "Follow the Arrow" plan. (Naturally enough, knowledge of transposition and of the tenor clef, would enhance the scope of the score-reader.)

Albert E. Wier has done a most valuable work in originating this useful and simple guide for the music lover. When you see a largely increased number of score-readers at the symphony concerts next season, you will know the reason why. (Harcourt, Brace & Co. New York.)

Songs

Reviewed by R. M. Knerr

Five Songs of Ophelia, to poems from Shakespeare's Hamlet; by Johannes Brahms (posth.), edited by Dr. Karl Geiringer; with English and German words.

Here is a rare opportunity to acquire a "first edition" by a master. Much interest has been created in the international music world by the discovery of these posthumous works of Brahms. They were written in 1873 as incidental music for a performance of Shakespeare's drama in Prague, at the request of the actor Josef Lewinsky, whose fiancée, Olga Precheisen, sang them on this occasion. The MS. remained among the actress' possessions until recently, and has been issued under the editorial direction of Dr. Geiringer, eminent Vienna musicologist.

The texts are brief snatches sung by the demented Ophelia without accompaniment, though Brahms supplied one for piano. Moreover, the composer evidently sought to give a folk flavor and succeeded in capturing remarkably the atmosphere of the tragedy. The general tone is sombre, with the single exception in the arch St. Valentine's Day song. This approaches nearest to the method of Brahms the Lieder-writer. The other works are somewhat akin to his folk-song settings, though much less elaborate.

Slight as is this last testament of the great composer, it is undeniably precious. Much honor accrues to the editor of the MS., who has faithfully followed Brahms' intentions, adding only a portion of the piano accompaniment that was missing in the fourth of the songs. He also supplies a brief historical introduction. (G. Schirmer, Inc., New York.)

Dawn Shall Over Lethe Break; words by Hillaire Belloc; music by Richard Hageman.

One of those carefully factured and effective songs that Mr. Hageman, through his long experience both as composer and as accompanist to eminent artists, knows so well how to write. The direction is *molto tranquillo,* the number demanding restrained treatment despite its passionate note. The poem, opening with the words "Lady, when your lovely head sinks to lie among the dead," pictures a new beauty and solemnity which her passing will bring to the realm of the shades. The conclusion is exalted: "But when you wake, dawn shall over Lethe break." A marked melodic quality, a superb sense of climax, and a brilliant and exacting accompaniment, are some of the features of this striking number. Range, D to G. (Boosey, Hawkes, Belwin, Inc., New York.)

The Rats!, anonymous words from The Golden Flute; music by Ruggero Vené.

A humorous number useful as an encore piece. The text tells of a loving pair of rodents who looked upon the cheese, found it good and ventured—but never came back. Mr. Vené has set it to a vigorous, gay and expressive melody, which possesses great pungency, and is written with *bravura* brilliance. Range, E to A. (G. Ricordi & Co., Inc., New York.)

Tendresse; words by R. Champlay; music by Louis Aubert.

The title page calls this a "valse chanteé." The composer is a contemporary Frenchman known for his stage and other contributions. The production in this case is a tasteful ballad. After some preliminary reflections on the enigma of the loved one's eyes, the refrain (in French) runs: "Come, come; abandon yourself to the sway of a beautiful dream," etc. They do this sort of thing much more artistically in France. The rhetoric is chaste; the melody beguiling, the cover design delightful. (Durand et Cie, Paris; Elkan-Vogel Co., Inc., Philadelphia.)

Book

The Structure of Music, by Percy Goetschius.

The present volume is a collection of articles which originally appeared serially in The Etude in 1932 and 1933, with a few extensions and alterations by Dr. Goetschius. The eminent musical educator had as his purpose to set forth for the general music-lover and the student the most important factors of musical structure and to do this in non-technical phraseology, so far as was possible. His aim was "to place every item of theoretical knowledge upon an unassailable scientific basis" and also to demonstrate it simply and accurately, in such a way as to obviate confusion in the learner.

Although the work deals with highly technical matters, it does so in a leisurely and persuasive way, always endeavoring to supply the answer to the inevitable question of why such a procedure is correct and another is not. The chapters deal with the natural scale, intervals, chords, alterations of scale-steps, the minor mode, melody, functions of rhythm, use of neighboring notes, modulation, counterpoint, form in music, and methods of analysis. These are only the main chapter subdivisions, each of which in turn takes up a vast number of subjects. At the end of each chapter is a valuable series of "self-test" questions.

Not least interesting is the copious use of musical illustrations, chosen from classics familiar to most readers. The book provides no end of illuminating analyses and is certain to make one approach music with greatly freshened observation and enjoyment.

The point of view is, of course, traditional and for this reason the modern musical rebel may not agree that all the harmonic and other dicta which it contains are as inevitable as the laws of nature. But for the student of musical form and theory, who is being grounded in the essentials of the art, Dr. Goetschius is a highly dependable and a sympathetic guide.

The work is dedicated to Dr. James Francis Cooke. (Theodore Presser Co., Philadelphia.)

For Two Pianos (Four Hands)

Ping-Pong and **In the Fall,** by Heniot Levy.

Two original works for duo-pianists, published separately, and showing the mature skill of this Chicago pianist and pedagogue who composed them. Ping-Pong is a light and vivacious number, in which the thematic figure suggests the gay movement of the players batting the elusive ball across the table. It is simple music, but work of quality, informed by high musicianship. In the Fall, marked *lento lugubrioso,* is a rhapsodic nature painting, advanced in its rhythmic complexities, and designed for mature pianists who can master its highly individual harmonic style. Both scores are dedicated to the two-piano artists Stell Andersen and Silvio Scionti. (Clayton F. Summy Co., Chicago; A. Weekes & Co., London.)

Spanish Capriccio, by Wendell Keeney.

A brilliant and virtuosic fantasia based on the popular La Cucaracha, and Boleras Sevillanas. The score is vigorous and effective in its two-piano setting of much rhythmic pungency and is broadly conceived without any particular subtleties of harmony or expression. Good material for the radio two-piano team. (J. Fischer & Bro., New York.)

For Violin and Piano

Suite, op. 32, by Arthur Willner.

A work in brief four movements, modern in spirit without the crasser sort of harmonic complexities and with a flowing and animated solo part. The *preludio* is marked *con maesta largo, ma non lento* and develops a characteristic figure *sonoramente ed espressivo,* with considerable passage-work. A rhythmically piquant *marcia, risoluto e festivo,* introduces effects of slightly greater complexity—a lively and intriguing movement. Next comes an *adagio* of considerable chromatic richness, closing with a cadenza for the violin, ending on a minor cadence. The final section is marked *vivace,* with a recapitulation of the opening theme of the work, in simple and spirited vein, again concluding on a minor chord. The work is dedicated to Josef Wolfsthal, and is said to be in the repertoire of Nathan Milstein. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

Allegro, by Domenico Scarlatti; transcribed for violin and piano by Emil Telmanyi.

This sprightly air gives opportunity for double-stopping and occasional passage work of a simple nature. The rhythmic pattern is incisive and the melody clearly marked. The transcription is in the best of taste. (J. and W. Chester, Ltd., London.)

A Wreath of Souvenirs; ten melodious compositions for violin, with piano accompaniment; by Karl Wecker; edited by W. E. Simpkinson.

A second collection which, like the author's Echoes from Melody Land, provides "easy and melodious compositions, carefully graded for the particular use of less experienced players." While the preceding book used only solo parts within the first position and the simplest forms, rhythms and notation, the present collection calls for "fair skill in first and third position playing, experience in varied styles of bowing, notational understanding and rhythmic surety." Mr. Wecker provides ten tuneful numbers bearing the following titles: In the Spring, In the Bottoms, At Night, Meditation, At the Game, Cavatina, Song for a Soldier, Sailing, Lullaby, and Mazurka. The violin part is bound separately. (Carl Fischer, Inc., New York.)

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PUBLISHERS' LISTS

For Men's Voices

Three Songs by Selim Palmgren, arranged by Ralph L. Baldwin, for four-part male chorus, *a cappella.*

Exotic works from the pen of the eminent Finnish composer, these numbers have an inimitable folk color and much vigor of expression. Song of Hiisi's Slaves (the term Hiisi in Finnish lore being synonymous with the Devil) contains the refrain, "Tramping on, panting on, we feed the fire" and pictures a subterranean forge where the toilers hammer out gold. There are boisterous exclamations of "ha-ha-haa," which together with a strong conclusion, *fff*, should make agreeable material for male singers. Herdsman's song opens with the call, "Kom, Kuddan," and this cry is repeated throughout, while the verses picture the oxen plodding home from the forest. The musical theme is monotonous and rhythmic, with a quiet conclusion. Tuneful and melancholy is the final work, entitled Rapture and Grief, which has two contrasted stanzas, the first of which begins "Sing me a song of joy unending, peace and beauty, sweet contentment," and the second "Tell me of trials and sorrow . . ., full of grief and mourning." The harmonies are sonorous. A novelty of genuine appeal, both musically and in the emotions portrayed. The texts are given in English translation by Mr. Baldwin. There is a piano part for rehearsal use, and the numbers are published separately. (Associated Music Publishers, Inc., New York.)

For Women's Voices

Going up to London; cantata for three-part women's chorus (SSA), with flute obbligato and piano accompaniment; words by Nancy Byrd Turner; music by Francis McCollin.

Lively and graceful music with an opening march-like theme, this cantata covers twenty-three octavo pages. It tells of the dreams of one who hears a traveler say casually "Going up to London" and thereupon pictures a triumphal entry with all the panoply of fame and admiring crowds. It is a whimsical and gay work, with atmosphere and charm contributed by the exotic flute obbligato. The vocal parts are not of great exaction technically. (Carl Fischer, Inc., New York.)

For Piano Solo

Etchings (First Group), by Charles Haubiel.

Five simple and picturesque studies for the piano, issued separately, constitute this interesting offering. Dance of the Dorian Youths has a solemn, antique atmosphere, with the melody in the bass part and the right hand performing a series of consecutive sixth chords. Where the Shadow Lies (Hommage à Debussy) also has the main melody in the left hand part and a flavoring of diminished seconds. Lonely Elf Sings to the Brook contains an original rhythmic pattern of sixteenth notes in 3/8 time, the figure alternating between the two hands in certain passages—a dainty, eerie composition. The Fairy Spinning Wheel is a study in fast tempo, the right hand playing eighth-notes against a whirring accompaniment of sixteenth-notes in the bass. Ride Through the Night is a precipitous *bravura* piece in 2/2 time, the figuration alternating between the two staves, the sounds of the furious ride dying out at the end. Original fancy and technical understanding are features of these compositions of an experienced creative figure. All the works are dedicated to the Diller Quaile School of Music. (The Composers Press, Inc., New York.)

Indienne, a Suite of Eastern Impressions; by Lily Strickland.

A brooding sage, surrounded by more or less quiescent members of the reptile family, adorns the cover of this picturesque suite of Eastern pieces. He symbolizes the first piece, described by Miss Strickland's charming prose as "the saffron snake-charmer, weaving magic with his gourd-flute." The other numbers are called Caravan Dance, Nautch Dance, The Fakir, and From a Temple. All are designed in languorous, richly exotic coloring, with tuneful thematic subjects, and in the case of the Temple, some apt imitation of the bells. Technically moderate in their demands, these piano works are especially useful for furnishing a background to interpretative dances or for club or school programs that need atmospheric color. (J. Fischer & Bro., New York.)

Little Dances for Young Folk; by Joseph Haydn; edited by Nana Krieger.

A dozen charming and simple cullings from the works of Haydn are presented in a carefully edited and fingered edition. The publication as a whole is one of exquisite taste, both in contents and format. Pieces Nos. 1, 2, 5, 7 to 12, are from the XII Menuets pour le Clavecin ou Piano Forte, published in 1785 by Artaria & Co., Vienna. The remaining minuets are reproduced from a MS. in the possession of the Vienna Society of the Friends of Music and have been compared with the original autograph in the Esterhazy collections by courtesy of Dr. Johann Harich, librarian to that princely family. Thus both the authenticity and the worth of this edition are beyond question and it is engraved with rare beauty, although not an expensive work. (Universal Edition, Vienna; Associated Music Publishers, Inc., New York.)

Five Miniatures, by Evangeline Lehmann.

Simple, attractive and tuneful, these picturesque works suitable for young pianists, are published separately with colorful cover designs. The composer, a native of Detroit, has studied at Oberlin Conservatory and the Fontainebleau School of Music in France, and is the author of an oratorio, St. Therese. Her Miniatures are entitled: Pierrot and Pierette (Minuet); Strumming the Banjo; Prayer of the Crusaders; Hunting Pixies; and Sérénade Viennoise. All are melodious and vivacious numbers, of about the second grade, edited and fingered with much care, and provide agreeable material for studio work and recital use by young players. (Theodore Presser Co., Philadelphia.)

Songs for Children

Let's Sing Mother Goose! with new tunes by Ella G. Sonkin and Sophie Bregman; illustrated by Albert P. d'Andrea.

A charming new Mother Goose collection, including twenty-nine of the best-beloved lyrics, set to tunes which have a simple and singable quality. The melodies lie easily within the compass of the child's voice, and are markedly diatonic and easy to grasp. Furthermore, the musical accents are made to fall on those of the verses. The accompaniments are also sprightly and vigorous. Not a little of the charm of the book is contributed by the silhouette illustrations, one for each of the poems. It is suggested that the tunes will be suitable for use with kindergarten rhythm orchestras. (Harold Flammer, Inc., New York.)

For Chamber Ensemble

Concerti a Quattri; No. 1, in D minor; No. 2 in D major, by Handel; edited by Fritz Zobeley.

Two of Handel's little-known trio sonatas, here published for the first time, have been resuscitated for modern performers in the Schott Antiqua collection. The manuscripts were found in the music library of Count Schönborn in Bavaria. The recovery of these works was described in the Handel Yearbook for 1931. It is thought that the concerti were rearranged to include an additional cello part, as one of Count Schönborn's ancestors was addicted to that instrument. The concerto in D minor is scored for flute (or violin), violin, cello obbligato and *basso continuo.* (An additional cello is advisable to reënforce the *basso continuo* line.) The sonata in D major is for two violins, obbligato cello and *basso continuo.* These are unusual works and well merit the attention of connoisseurs of chamber music. (B. Schott's Söhne, Mainz; Associated Music Publishers, New York.)

For Organ Solo

Adoration; by Will C. MacFarlane.

For the organist who likes an opportunity for effective contrasts in registration, Mr. MacFarlane's composition provides not only a tuneful and expressive adagio theme but also some interesting coloring, with chime and echo effects. It is sufficiently restrained in style for use as offertory music in Protestant church services of not too rigidly liturgical nature. (G. Schirmer, Inc., New York.)

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CONSERVATORIES and SCHOOLS

Eastman School of Music

ROCHESTER, N. Y.—Summer session of the Eastman School of Music this year is conducted during the five weeks from June 24 to July 27. The school closed its regular scholastic year on June 17 with the commencement exercises of the University of Rochester at which the Eastman School graduates were awarded their several degrees.

Registration in the school's summer term shows again a marked increase in the enrollment in the department of graduate studies. The wide variety of courses offered; the presence during this session of the full Eastman School faculty of graduates studies; the opportunity of earning full credit toward higher degrees combine to attract summer students to this session.

The summer school faculty is that of the Eastman School with but two exceptions. Frederick H. Haywood has returned from California to resume his class in voice class teaching and Lottie Ellsworth Coit offers for the first time in the Eastman School a course in Creative Music for Small Children, a course for teachers giving helps, principles and methods designed to stimulate appreciation of music and to engage actively in music performance children of kindergarten and first grade ages, irrespective of special study on particular instruments.

More students show desire to take advantage of opportunity to combine music and academic studies, which advantage accrues by reason of the contemporary session of the College of Arts and Science of the University of Rochester. These sister schools combine to afford a pleasant program of recreations for the two student bodies. A series of evening concerts, arranged by Arthur M. See, concert manager of the Eastman School, runs through the five weeks of the term. Raymond Wilson, assistant director of the Eastman School, is director of its summer sessions, in the absence of Dr. Howard Hanson, the school's director.

On June 28, Alexander Leventon, violinist, and Leonardo DeLorenzo, flutist, gave a concert; July 8, the Canadian Guild Choristers were heard; 12, Irene Gedney, pianist; 19, John Gurney, baritone, will sing.

New York University

The department of music of New York University, New York, provides courses suitable not only to regular students of the university working toward degrees, but also for professional musicians and students of music who are specializing in some phase of music. The department of music is in no sense a competitor of the existing music schools and studios, but makes available supplementary training in technical and appreciative understanding of music and theory. Yearly, many special students are recommended to New York University for such foundational education by private music schools and studios.

This fall, the department of music curriculum includes: history and appreciation of music, with courses entitled, Survey of Music, Beethoven, Wagner and Modern Music and Its Background; and courses in theory—elementary harmony, advanced harmony, modern harmony, advanced counterpoint, double counterpoint and fugue, form and analysis, second-year form and analysis, orchestration and conducting. The teaching staff comprises: Prof. Philip James, administrative chairman; Marion E. Bauer, associate professor; Martin Bernstein and Charles Haubiel, assistant professors; Gustave Reese and Dr. Hugo Leichtentritt, lecturers on music. Advanced courses are offered in the graduate school.

Cleveland Institute of Music

CLEVELAND.—The Alumni of the Cleveland Institute of Music gave their annual recital on June 7 at the institute. A week of commencement activities included an afternoon party for the graduates given by the Alumni; a garden party given by members of the Women's Committee of the institute, and the annual class dinner. The annual commencement exercises of the Cleveland Institute of Music were in the recital hall of Samuel Mather House. The commencement address was given by Dean Chester B. Emerson, of Trinity Cathedral, following a short program of music by members of the graduating class. Degrees were presented by the president, Mrs. Robert H. Crowell, to the following: Lawrence Eugene Stevens, Master of Music; Birdie Roth, Harriet Virginia Dautel, and Mignon Bryant Bennett, Bachelor of Music. The winner of the annual cash prize, awarded each season for scholarship by the director, Beryl Rubinstein, was Starling A. Cumberworth, son of Dr. and Mrs. O. H. Cumberworth of Medina, Ohio.

The 1935 summer session opened on June 24 and carries through a six-weeks' period, closing August 2. Courses are offered in all departments by members of the regular faculty of the institute.

Michigan State College

EAST LANSING, MICH.—As a climax to the annual spring recital season at Michigan State College the music department presented on June 3 a concerto evening, when advanced students appeared with the Michigan State College Symphony Orchestra, Michael Press, conducting.

The program included movements from the concerto in D minor of Mendelssohn by Dika Jane Newlin, eleven-year-old pianist; the concerto in A minor of Grieg by Marjorie Affeldt; the concerto in D of Haydn by David Pratt, cellist; the concerto in D of Tschaikowsky by Julius Stulberg, violinist, and the aria Pace, Pace from Verdi's La Forza del Destino by Marguerite Steensma, soprano.

The recital series included eight programs featuring advanced students from the classes of Lewis Richards in piano, Michael Press in violin, Fred Patton in voice and Alexander Schuster in cello and ensemble. Participating were two string quartets, four trios, ten pianists, eight violinists, twelve vocalists and three cellists.

Two students were presented in graduating recitals, Marjorie Hoyt in piano and violin and Wendell Westcott in piano. Miss Hoyt was heard in the piano sonata in G of Haydn and the sonata in B flat minor of Chopin and then completed her program with the violin sonata in G minor of Handel and the concerto in D by Paganini-Wilhelmj. Gwendolen Miller accompanied the violin group. Mr. Westcott played pastoral and capriccio by Scarlatti; prelude and fugue in E by Bach, toccata in C by Schumann, four etudes and scherzo in E minor by Chopin, March Militaire by Schubert-Tausig; Danse by Debussy and Suggestions Diabolique by Prokofieff.

The music department, now in its eighth year under the directorship of Lewis Richards, has presented this season twenty-one concerts and recitals. The Michigan State College Orchestra and Band have continued to maintain the high standard of their work. Among the graduates from the department this year, seven students were elected to Phi Kappa Phi, National Honorary Scholarship Society.

Syracuse University

SYRACUSE, N. Y.—Several senior recitals have taken place recently in the Hall of John Crouse Memorial College, presenting students of the College of Fine Arts. Mecislaus Orszewski, pianist (pupil of Dr. Berwald), gave a program, assisted by Marion Spray, soprano (student of Dean Butler). Ada Shinaman Crouse was the accompanist for the singer. Mr. Orszewski displayed pianistic gifts of a high order in numbers by Beethoven, Debussy, Brahms and Chopin. Miss Spray won applause for her fine vocal exposition of two groups, which included Kirk Ridge's song, Lament, and items by Handel, Bizet, Debussy, MacDowell and others.

The senior recital next day brought Paul Schmidtchen, cellist (pupil of Prof. Ernst Mahr), assisted by Marjorie Hamill, soprano (student of Prof. Welles). Richmond Gale and Noble Gilpin were the accompanists. The instrumentalist, in a concerto by A. Piatti, rhapsodie (Ernst Mahr) and shorter pieces, among them Romanze by William Berwald, showed himself a performer of technical ability and interpretative warmth. The aria Una Voce Poca Fa from Rossini's Barber of Seville, three songs with cello obbligato, and Hymn au Soleil by George Alexander served to exhibit the admirable talent of Miss Hamill.

LYDIA HOFFMANN-BEHRENDT, pianist, and an exponent of the modern composers, is under the management of Betty Tillotson.

Henry Wesson, organist (pupil of Dr. Parker), assisted by Casper Loadwick, tenor (student of Dean Butler) were heard in recital, with Nancy Poore supplying the accompaniments for Mr. Loadwick. Works by Handel, Bach, Guilmant and Mathews were played by the organist, a young artist of expressive attainments. Mr. Loadwick has a clear voice, well controlled and used with feeling. He sang music by Schumann, Debussy, Duparc and Lalo. H. L. B.

Lutheran Summer Music School

The second summer session of the Lutheran School for Organists and Choir Directors conducted by Henry F. Seibert, organist of Holy Trinity Lutheran Church, New York, with an assistant, Ruth Clark, will be held from July 29 to August 3. The classes are to take place in the evening, giving an opportunity for individual work during the day. Mr. Seibert will teach all departments of the Lutheran Liturgy as found in the Common Service Book, hymns, chorales, choir directing, introits, graduals, anthems, and organ music for the church service. Miss Clark is to teach ear training, sight-reading and elements of melody and harmony, leading to the study of improvisation.

New Jersey College for Women

NEW BRUNSWICK, N. J.—The music department of the New Jersey College for Women held its commencement recital in May. J. Earle Newton is the director of this department. Among the outstanding performances was that of Bella Firtel, pupil of Mr. Newton, and one of those selected for his artists' class by Leonid Kreutzer during the six months' period in which he was visiting professor in the music department here. Miss Firtel was the holder of a Meta Thorne Waters Scholarship donated by the State Federation of Women's Clubs in New Jersey. She has received a Voorhees Graduate Fellowship and will probably study in London next season.

Another highlight of the commencement recital was the singing of Julia Morre, pupil of Oscar Lassner and winner of one of the State Federation Voice scholarships. The whole program was presented in highly creditable manner. K. S.

Trenton Conservatory of Music

TRENTON, N. J.—On June 13, at the Trenton Conservatory of Music, of which William O'Toole is director, a lecture piano recital was given by Mary Bloor and Elizabeth Rogers, pupils of William and Ellen O'Toole. Elizabeth Rogers, a youngster of nine years, played a group of classics, including the Bach prelude, arranged by Ruth Slenczynski, and numbers by Scarlatti, Handel, Mozart and Haydn. Mary Bloor, thirteen years of age, was heard in a difficult program of moderns, concluding with her own Grotesque. Explanatory notes by Mr. O'Toole were given on the moderns and on the occasion of the 250th anniversary of Bach, Handel and Scarlatti. C. F.

Bryn Mawr Conservatory

BRYN MAWR, PA.—The Bryn Mawr Conservatory has completed its first season. The school is directed by Joseph E. Barone, violinist, with Dr. Emil E. Folgmann, cellist and pedagogue, as dean. An eminent faculty included Leon Tumarkin, head of the piano department; Gama Gilbert, violin; Tilly Barmach, voice; Emil E. Folgmann, cello.

Regular concerts were given by the various heads of the departments and the Conservatory Ensemble, the final faculty recital taking place during May. Monthly students' recitals were given, and will be extended throughout the summer months. The faculty for the 1935-36 season is to be augmented.

Virgil School of Music

A large and attentive audience heard the June 1 recital of piano music at the Virgil School of Music, New York, when six pianists took part: Philetta Forman, Lucille Perlstein, Elise Smith, Mildred Sussman, Zelda Mandelbaum and Mortimer Miller. The music ranged from simple works by Thompson and Kuhlau to Brahms, Ravel and Albeniz. F. W. R.

Power Memorial Academy

The commencement exercises of the Power Memorial Academy were held at Town Hall, New York, with the Rev. Joseph B. Cherry presiding. Brother E. F. Ryall, principal of the Academy, welcomed the parents and friends of the graduates. In addition to an address to the graduates by the Rev. Father Prindiville, and the awarding of diplomas and medals by Father Cherry, the program included a recitation, dances, and several musical numbers. The prelude to the evening was Handel's Largo played by organ, piano and violin ensemble. The Power Memorial Glee Club made two appearances in four-part songs. Adoramus Te, Christe (Palestrina) was sung by a four-part *a cappella* choir, and the Gregorian Choir was heard in a Gregorian Ave Maria. Violin trios were played by R. Barth, W. O'Neill, E. Doyle and J. O'Neill, and a soprano solo with violin obbligato brought R. Barth, T. Brady and C. Toomb. The standard of musical performance was a high one, well above the usual school achievement in this direction. The audience was enthusiastic in their appreciation of the excellent work of the young musicians. Francis Pangrac is director of music at the academy. M. S.

Pagano Foundation School of Music

The second and closing lecture-musicale given by the Pagano Foundation School of Music was held at the Barbizon-Plaza on June 20. Under the directorship of Charles Albert McLain, an excellent program was presented featuring members of the faculty in solo work, followed by an address on public school music by Mabel Holton. Those assisting in the evening's entertainment were Lafern Ellsworth, mezzo-soprano; Sally Bergman, soprano; John Fulco, bass; Edwin Grasse, violinist, and the Pagano Choir, led and accompanied by Mr. McLain. W.

Delaware School of Music

WILMINGTON, DEL.—Students in voice of Leonard Treash were heard in a program on June 24. The concert comprised songs, ranging from German Lieder to songs in English by Campbell-Tipton and others and Negro spirituals; and operatic excerpts, among them the Voi lo Sapete from Mascagni's Cavalleria Rusticana and the Prison Scene from Gounod's Faust. A high standard of musical achievement was maintained throughout the evening, all the young artists giving technically capable and interpretatively tasteful performances. Those appearing were Margaret Desmond, Elain Beckerly, William Mote, Robert J. Crockett, G. A. Curtis and Irma Boyer. Mr. Treash sang a duet with Mr. Curtis and took part in the Faust scene. Alyce Nichols was at the piano.

The Delaware School of Music is authorized by the Curtis Institute of Music, Philadelphia.

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Studio Notes

WILLIAM O'TOOLE

William O'Toole presented a demonstration recital of his Creative Piano Technic at the Sherman Square Studios, New York, June 23. Mr. O'Toole opened the program with a brief address, outlining the principles of his pedagogic system, which include the fostering of talent for original composition as well as the development of technic and interpretation of standard piano literature. Mr. O'Toole said that present day music lovers were too inclined to regard the great composers with awe as possessing gifts which ordinary mortals could not approach. It is his contention that if every student is encouraged to express his own musical concepts, a much closer understanding and love of the work of the masters will result in addition to nurturing whatever seeds of genius may lie in a child.

Several teachers who have studied with Mr. O'Toole brought pupils to perform original compositions. These were Phyllis Bonnell, Margaret Sippel and Jane Bauer, pupils of Louise P. Mumford; Veronica Weitze, Jeanne Fecteau, Virginia Joiner, Ethel Comyns and Frederick Weitze, pupils of Maude E. Corby; Mary Katherine Kelly, pupil of Dorothea Morelock. Pupils of Mr. O'Toole to appear were Dan Ellis, Mary Bloor, James Ellis and Xenia Bank. These were warmly applauded in interesting compositions, ranging from the elementary to a sonata in the modern idiom by Xenia Bank and advanced work by James Ellis and Mary Bloor. All the work showed lively fancy and was well executed.

Following the original offerings, interpretations of music by Mendelssohn, Scriabine, Debussy and others were given by Frederick Bender, Elizabeth Rogers, Mary Bloor, James Ellis and Xenia Bank. James Ellis's group included Parade, a skilfully written and vivid satiric piece of music writing by Mr. O'Toole. The audience filled all available room, and displayed the keenest appreciation. M. L. S.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini recently heard from London that the Hungarian singer Irene Palasty, who is one of her artist-pupils, has replaced Frances Day in the musical comedy, Jill Darling.

Verna Carega was a guest artist at the Ivriah Society concert and breakfast in the grand ballroom of the Waldorf Astoria, New York, on June 10.

Another young artist sponsored by Mme. Gardini is Tonia Tarsenen, who sang on the Hands Across the Border program on June 18 over WJZ.

On June 7 Mme. Gerster-Gardini, accompanied by her opera class, visited the Museum of the City of New York. Mme. Gardini has loaned some treasures belonging to her mother, Etelka Gerster, which are on display there. Among them is a pendant presented by Queen Victoria to Mme. Gerster as well as other gifts from royalty.

ESTELLE LIEBLING

Among the artist-pupils of Estelle Liebling who are active is Desiree Tabor, soprano, who sang the leading rôle in the Student Prince on June 13 at Navin Field, Detroit. Also Myrtle Schaaf, soprano, and Bartlett Simmons, tenor, sang the leading rôles in Rose-Marie on June 16 with the same company which is being directed under the auspices of Lawrence Schwab during the summer season in Detroit.

William Martin, tenor, has been engaged to sing with the Cincinnati Grand Opera Company which began its season on July 11. He is to be heard in Traviata, Faust, Rigoletto and Cavalleria Rusticana.

Garfield Swift, baritone, sang baritone rôles with the Erno Rapee Orchestra over Station WJZ in the following Puccini operas: June 9, Scarpia in Tosca; June 16, Sharpless in Madam Butterfly and June 23, Sheriff Rance in the Girl of the Golden West. Mr. Swift was also engaged to sing over Station WABC on the Dill Tobacco Hour on July 2. Sue Read appeared in a leading dramatic and singing rôle on the program Death Valley Days over Station WJZ on June 13.

Lucy Monroe, soprano, has been engaged to sing Marguerite in Faust which the Paramount Picture Corporation will produce during the summer, the orchestra to be under the direction of Fritz Reiner. Ralph Blane has finished his part in a movie short at the Brooklyn Vitaphone studio called Step by Step, a two-reel musical comedy. Martha Wilkins, coloratura soprano, sang at the Spring Tea for the Children's Welfare League at the Versailles Club on June 5.

Jessica Dragonette, soprano, was soloist with the Orpheus Club of Passaic, N. J., at their spring concert in May. She was also the featured soloist at the eighth music festival by the glee clubs, orchestras and bands of the Toledo Public High Schools. Ivy Dale, mezzo, sang the role of Mercedes in Carmen at the New York Hippodrome in June.

Annunciato Garrotto, soprano, appeared at the Hippodrome in the role of Cio-Cio-San in Madam Butterfly. Josepha Chekova, soprano, sang Musetta in La Boheme in June on the Radio City Music Hall program over an NBC network.

Garnett Swift, baritone, sang Scarpia in Tosca on the same program later in the month. Mr. Swift gave a concert on May 22 for the Woman's Club of Larchmont, held at the Orienta Beach Club.

Frank Davenport, baritone, was soloist at the Radio City Music Hall during an entire week, singing the Prologue to Pagliacci. The Nightingale Trio, composed of Elizabeth Sandor, Yvonne Ravell and Nellilew Winger, sang over Station WEAF on the program called Air Breaks.

FRANCIS ROGERS

Charles Kullman, whose engagement as a leading tenor for next season has been announced by the Metropolitan Opera, was a pupil of Francis Rogers during his three years' fellowship at the Juilliard Graduate School, New York. At the expiration of Mr. Kullman's fellowship, Mr. Rogers secured for him a scholarship at the Fontainebleau School of Music, where he studied operatic singing with Thomas Salignac, leading tenor at the Metropolitan in the first years of the century. In his college days, Mr. Kullman was classified as a baritone, but Mr. Rogers trained him as a tenor only.

Margaret Preus, mezzo-soprano, who has been studying with Mr. Rogers for the past three years, assisted by Fred Wilkins, flutist, a pupil of Georges Barrere, gave a series of fourteen concerts in June at Buck Hill Falls, Pa. June 9, they gave a concert at Lake Minnewaska, N. Y.

MAY STONE

May Stone of New York is the teacher of many active singers. Charlotte Bruno, mezzo-soprano, has returned from her first transcontinental tour with the San Carlo Opera Company. She sang Haensel six times; Siebel twenty-six times, and also appeared as Stephano, Martha, Nicklauss, Lola, Mercedes, Flora, the Shepherd in Tosca and Tannhaeuser, Suzuki and numerous other rôles. Miss Bruno is to continue her studies with Miss Stone during the summer and will add the rôles of Amneris, Laura and Nancy to her repertoire.

Betty Wallace was one of the winners of the Major Bowes Amateur Hour contest over WEAF. Miss Wallace is engaged for the Albee R.K.O. Theatre, Brooklyn, and the Palace Theatre, New York.

Christine D'Auria sang Lola with the Educational Opera Company in Milburn, N. J.

Yvette Le Bray, mezzo-soprano was guest artist at the League of American Penwomen, at the Mid-Town Club, New York, and also at the Shakespeare Celebration at the Barbizon-Plaza, New York.

Charlotte Lockwood, soprano is engaged by the Shuberts for their summer season of light opera in Detroit, Mich.

Ethel Pastor, lyric soprano, has been singing at the Troika Club in Washington, D. C., for the past four months.

The May Stone Opera Class gave performances of Cavalleria Rusticana at Milburn, N. J., with the Educational Opera Company and at the Prospect Club, Bronx. Those in the cast were Vera Tishler, Santuzza; M. Renzi, Turiddu; Robert Tilberg, Alfio; Christine D'Auria, Lola; and Corinne Petrone, Lucia.

The May Stone Studio remains open during the summer.

JEAN BUCHTA

A piano recital was given in a Carnegie Hall studio, New York, on June 5 by a group of younger pupils of Jean Buchta. Several numbers were by American composers, two of whom were in the audience and autographed copies of their music for Eileen O'Grady the young pianist who played them. The composers were Harry Allaire, (a Buchta pupil in composition), represented by his Moment Musical, and Elliot Griffis, with his Dixie Parade. Another American composer programmed was Charles Haubiel, Carol Wollen playing his Dance of the Dorian Youths. Other students to appear were Helen Evans, Louise Schweinler, Phyllis O'Grady, June and Carol Wollen, Charlotte Hilgert, Lydia Huber and Phyllis Ash. The last mentioned included in her group of numbers Schubert's Hedge Rose, sung by her mother. The program comprised solos as well as numbers for two pianos. A well developed technic, an understanding of the construction of the music, and interpretative ability were displayed by the students.

The program was concluded with a musicianly performance of Louis Aubert's Fantaisie for piano and orchestra. Miss Buchta was the soloist and Edith Stetler played the orchestral part arranged for second piano. S. K.

LUELLA MELIUS

Helen Laufenberg, soprano, artist-pupil of Luella Melius, with Milford Snell, pianist, sharing the program, was recently heard at the Carnegie Chamber Music Hall, New York.

Miss Laufenberg sang the following works: My Lovely Celia (Munro-Wilson), Les Saisons (Colasse), the aria from Hérodiade (Massenet), O del mio amato ben (Donaudy), Nebbie (Respighi), O mio babbino caro (Puccini); Frühlingsnacht (Schumann), Du bist die Ruh (Schubert), Der Musensohn (Schubert), Tears (Olmstead), Iris (Daniel Wolf), Luxembourg Gardens (Manning) and Morning Hymn (Henschel).

Miss Laufenberg revealed a naturally fine voice, which has been carefully schooled. Her interpretations were musicianly and she disclosed good diction. She was cordially received. Mr. Snell, besides playing sympathetic accompaniments, garnered plaudits for a solo, the Chopin fantaisie. J. V.

KATE S. CHITTENDEN

Kate S. Chittenden introduced her pupil Frieda Katz in a piano recital at the Chittenden Studio on June 3. The young girl played a program ranging from Bach to MacDowell, showing grace and clearness in two Bach preludes and fugues, sentiment in pieces by Grieg and brilliancy in works by Staub, Schütt, Poldini and MacDowell. Her poise and musical nature were noted in Beethoven's Andante Favori.

On June 6 three pianists and a violinist were heard in works accompanied by a string ensemble of six players. Elizabeth Guion began the program with Beethoven's *allegro* from the C major concerto, in which fluent playing of scales was prominent. Hugo Fiorato followed with Mozart's violin concerto. This artist-pupil of Adolfo Betti has made fine progress during the last year. Hida Davis played the first movement of the Emperor Concerto (Beethoven) with bravura and understanding. Florence Hubbart, at a second piano, and the Smith-Crosby sextet united in accompaniments for these three works.

Miss Hubbart closed the program with a stirring performance of the second and third movements from Grieg's piano concerto, attaining notable climax. The crowded salons united in applause for the soloists and ensemble, with personal compliments to Miss Chittenden. F. W. R.

VERA KERRIGAN

The annual recital by pupils of Vera J. Kerrigan took place in May, at the home of Mrs. Henry P. Stewart of Nutley, N. J. Among those participating in a program that was much enjoyed by a good-sized audience were: Eugene Resnick, Betty Doremus, Ann Crowhurst, Beatricia Bierau, Patricia Stewart, Mary Lou Nuss, Olive Morse, Richard Doremus, Eveline Mignot, Katherine Davis, Edith McEligot, Alice Mungall, Richard Chenoweth and Helen Myers.

All the pupils showed careful training. There was sure technic in their playing and good tone. Miss Kerrigan was highly complimented for her excellent work. J. V.

(*Continued on page 36*)

Organ Department to Be Resumed at Curtis Institute

PHILADELPHIA.—The organ department of the Curtis Institute of Music, temporarily suspended two years ago, is to be resumed on October 1, at the beginning of the school year. Alexander McCurdy, Jr., will direct the department.

Mr. McCurdy is a graduate student of

ALEXANDER McCURDY, Jr.

the Curtis Institute of Music. He was accepted in 1927 and for three years studied organ under the late Lynnwood Farnam.

Mr. McCurdy in 1927 was appointed organist and choirmaster of the Second Presbyterian Church in Philadelphia, which for many years has been prominent for the distinction of its musical services. This position he has held ever since.

In 1928 Mr. McCurdy made his first public appearance in the East in a recital at Town Hall, New York. Other appearances have been in Convention Auditorium, San Francisco; Horace Bushnell Auditorium, Hartford, Conn.; Wanamaker Auditorium, New York; Irvine Auditorium, University of Pennsylvania; Municipal Auditorium, Portland, Me.; St. Thomas' Church, New York; Church of the Holy Communion, New York; Serlo Hall, Methuen, Mass.; The Waldorf-Astoria, New York; Grace Cathedral, San Francisco; six recitals at Swarthmore College, and as soloist with the American Guild of Organists in New York City in June, 1935.

Among the recent important works presented by Mr. McCurdy in the Second Presbyterian Church were the Bach St. Matthew Passion, and the Mozart and Brahms Requiems.

Eugene Taizline's Engagements

Eugene Taizline, pianist, has completed his 1934-1935 tour with a recital in Paris (Salle Gaveau) at which he played major works of Bach, Liszt, Moussorgsky and Chopin. Other capitals in which he was heard this season are Vienna, Barcelona, Prague, Basel, Zurich, Lausanne and Geneva. Next season, in addition to recitals in London, Paris, and twenty Spanish cities, he is to make an extensive tour of the Orient.

Taizline was born in Russia in 1909. At the age of thirteen he and his family were obliged by the revolution to leave Russia going to Germany, where he was encouraged by Conrad Ansorge, one of the last disciples of Liszt. Taizline studied with Ansorge until the master's death. Some years later, after having finished his studies at the Hochschule für Musik, and having completed the courses in Musical History at Berlin University, he made his first public appearance as a pianist. Since then, it is stated, his engagements have repeatedly taken him to every corner of Europe.

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Studio Notes

(*Continued from page 35*)

FRANKLYN CARNAHAN

Franklyn Carnahan of St. Louis included among his June activities the presentation of three artist-pupils in piano recitals. Mildred Weiss was heard in a Bach prelude and fugue, Schubert's Moment Musicale, a Mozart sonata and pieces by Albeniz, Debussy, Paderewski, Chopin and Liszt. On Edward Pfleger's program were compositions of Bach-Tausig, Handel, Brahms, Chopin, Dohnanyi, Friedman-Gartner, Ravel and Kreisler-Rachmaninoff. The Beethoven sonata, op. 31, No. 2, was Evelyn Villwock's first number, followed by items from the writings of Schumann, Chopin, Liszt, Saint-Saens, Moszkowski, Chasins and Tschaikowsky.

SOLON ALBERTI

Solon Alberti is teaching at the Chicago Conservatory of Music in Chicago, during July. Singers from Denver, Kansas City, Louisville, Ogden, and Chicago have registered for this term with Mr. Alberti. Immediately after this class Mr. Alberti will return to New York, where he will teach for the rest of the summer.

He was guest-conductor with the Brooklyn Symphony Orchestra at its concert in the McMillan Theatre on June 6. He also conducted a performance of Elijah at the Brooklyn Museum on June 9 with the combined Angelus Choir, Chelsea Singers and the Brooklyn Symphony Orchestra. Artists from Mr. Alberti's studio were the soloists. These were Nita Gale, soprano, Anne Judson, contralto, Donald Walter, tenor, and Milford Jackson, baritone. Both Miss Gale and Miss Judson are to give Chicago recitals during Mr. Alberti's stay there in July and Milford Jackson will offer a recital in Danville, Ill.

AMY ELLERMAN

Irene Dunne of the cast of the film Show Boat, is coaching with Amy Ellerman in Hollywood. Harry McKnight, tenor, another Ellerman artist, was heard with The Grenadiers at the Fox Theatre, New York, and was soloist for the Singers Club in Town Hall, as well as at a Parent-Teachers' event in Jamaica, N. Y. His church activities include singing at the Ocean Avenue Congregational Church, Brooklyn; St. Stephen's P.

AMY ELLERMAN

E. Church, Fort Washington; Reformed Church, Jersey City; P. E. Church, Far Rockaway; Jackson Heights Reformed Church, and St. Ignatius' R. C. Church, New York. Emma Schwolow, contralto soloist at Calvary Baptist Church, New Haven, Conn., sang with the Bach Cantata Club, Yale University; at the Connecticut State Organists' Forum in Southport and for the Order of Amaranths, Ansonia. Ethel Costen is soprano at the First M. E. Church of New Haven. Martha Wegner, soloist and director of the Roslyn Heights M. E. Church, was heard recently at a Parent-Teachers' meeting in Roslyn Heights. Louise Profriett, soprano of the South Reformed Church, Brooklyn appeared with the Colgate Choral Union, Jersey City, and at concerts by the Vocal Union of Middle Collegiate Church, New York; she is first soprano of the Golden Hill Chorus, and Grace Tooke dedicated O Little Town of Bethlehem to her.

George Twining is baritone soloist of St. John's M. E. Church, Brooklyn, and Walter Truelson is the tenor of the Flushing Dutch Reformed Church. Blanche Wadsworth is soloist and director of the Baptist Tabernacle Choir, and Thora Fernstrom was heard with the Women's University Glee Club at International House, New York.

Pupils of Miss Ellerman who belong to various choirs include Helen Behlen, Katherine Badger, Mildred Stark, Helen Seller, Mary Hopper, Daisy Chinn, Mary Bonar, Florence Kleppe, Vivian Osborn and Isabel Stelter.

MME. CLAY-KÜZDÖ

In a contest held recently at her New York studio for a scholarship with Mme. Clay-Küzdö, there were three who were deemed worthy of the honor and of the calibre to become professionals. They were Lavinia Mitchell, dramatic soprano with a voice of considerable power and range; Alfred de Marco, basso-profundo, and Irving Schmetterling, a tenor who has taken a leading rôle in a performance of Strauss' The Gypsy Baron at the Heckscher Theatre. The two men were considered equally good in their respective voices and possibilities. The judges were Camilla D'Alberg, of the Imperial Theatre, Petrograd; Anastasia Kisso, of Vienna; Rocco Rucciari, and George F. Bauer, of the Musical Courier.

G. B.

ALTON JONES

Professional pupils of Alton Jones have made a number of appearances recently. Ramon Ruiz played in Greenwich, Conn., in April and Eunice Eaton gave a recital in Denver, Colo., at the Wells Music Hall in the same month. Emma Criscuolo played in New Haven in May and Gene Slingerman and Estelle Bloch appeared in concert at the Washington Irving High School, New York. Laurence Honan will give a recital later this season in Connecticut and Carl Saliani is to be heard at Steinway Hall, New York.

ANNA THERESA BRIGGS

Members of the Anna Theresa Briggs group were presented in a series of song recitals during June, which marked the close of the studio for the summer season. Four programs, featuring eight members, included Edith Ward, lyric soprano, with Andre Chambellen accompanying, in solos; the second given by Loretto Billera, coloratura, and Eady Arendt, contralto; the third by Luisa Montez, dramatic contralto, Mildred Carey, coloratura, and Edward Herlong, baritone; the fourth by Kay Thomson Gray, lyric, and Rocco Ruggiero, tenor, Corrine Homer at the piano. Beautiful tone work, nicety of diction, and poise were attributes accredited to each singer. The programs included arias from The Magic Flute, Samson and Delilah, Lakme, Coq d'Or and Tosca. The closing program held L'Aurora, a composition by Mr. Ruggiero, which was enthusiastically received by the audience. M. W.

THUEL BURNHAM

At the closing master class of the season, which Thuel Burnham held at the Burnham-Wragg Piano School in Steinway Hall, New York, there were twenty-seven pianists present.

The numbers played by the artist-pupils and criticized by Mr. Burnham at the second piano included not only solo works, from the early classics to the moderns, but several two-piano numbers.

Mr. Burnham will continue these master classes when he opens his fall and winter season in New York, the middle of October.

MARIE DE KYZER

Aeolian Hall, New York, was crowded on June 13 when Marie DeKyzer gave her annual students' song recital. Twenty-two numbers made up the program. Bertram Brinkerhoff showed improvement since last heard, in Grieg and Rubinstein songs, with especially good enunciation. Mabel Magnus, who has a fine voice of wide range, sang twice. Anna Fink has a deep contralto organ, with good high tones. Meredith Johnston gave expressive interpretation to Batti (Mozart). Mabel Bradley displayed high tones of fine quality. Elynor Wilson's rich contralto voice was admired in songs. Mary Murray sang effectively, and William Lariviere's pleasing tenor voice was applauded. Gertrude Lanz, who is talented both as singer and violinist, made effect, and Rose Kurgeloff sang with splendid voice and temperament. Alfred Houghton showed improvement over last year, his voice having depth and power. Alta Davis Littman, Camilla Nunno, Edna Wittich and Edith Little exemplified ease of voice production. Peggy Rado has a sympathetic voice. Philip Schmidt's power and humor brought him appreciation.

Six of the soloists opened and closed the program in sextets; they were Misses Nunno, Johnston, Wittich and Glasgow, and Messrs. Brinkerhoff and Schmidt. Maude T. Doolittle, Walter West and Caroline House were capable accompanists.

F. W. R.

HARRY KAUFMAN

Harry Kaufman resumed teaching and coaching at his Barn-Studio in Westport, Conn., on July 1. Among his students are Julian Goodstein and Vladimir Sokoloff, sent by the Curtis Institute of Music, Philadelphia. Their piano studies include two-piano ensemble and accompanying.

On June 23 Mr. Kaufman appeared with the Gordon String Quartet in the Brahms piano quintet at Music Mountain in Falls Village, Conn. He will appear with this quartet three more times during the summer at Music Mountain and in the Brahms piano quartet, op. 25, on July 16. July 9, he gave a sonata recital with Jacques Gordon for Mrs. Nikolai Sokoloff's chamber music series at Weston, Conn.

IRMA SWIFT

Pupils of Irma Swift gave two concerts in Aeolian Hall, New York, during June. The first was a song recital, a melodious and enjoyable selection ranging from Italian songs and German numbers, through songs in English to Negro spirituals. The singers were Helene Malloy, Helen De M. Runyon, Loretto Doris, Kathleen A. Meany, Charles Freeland, Gene Deutsch, Murry Gorden, Beatrice E. Marks, Otillia Grimes, Lilyan Groveman, Felix Groveman and Mafalda Gialanella.

The other occasion brought not only songs but operatic excerpts. Participating in this ambitious array of numbers were Rae M. Donnath, Lilyan Groveman, Frank King, Mary Louise Peters, Fanny Goldstein, Sally Weinraub, Felix Groveman, Mafalda F. Gialanella, Alfred J. Muller and Dorothy Lauro. Helen Burnett was at the piano for both recitals. Large audiences attended both events and enjoyed the work of Miss Swift's students. All these young vocalists show careful preparation and sing with confidence and poise.

M. L. S.

LA FORGE-BERÚMEN

The La Forge-Berúmen Studios presented their regular weekly broadcast on July 3 over the Columbia Broadcasting System. The La Forge Ensemble, a mixed chorus, sang numbers including music by Purcell, Haydn, Sullivan, Verdi and the Flanders Requiem (by request) of their teacher, Frank La Forge. The group has a full finely modulated tone and sings with meticulous unity and a depth of musicianship that places their interpretations high among radio offerings. The quintet from Wagner's Die Meistersinger brought before the microphone Mabel Miller Downs, Elizabeth Andres, Charles Lawrence, Ellsworth Bell and Harrington Van Hoesen. All these young singers distinguished themselves with performances of vocal clarity and artistic sincerity. The soloist in the Verdi excerpt, Lord God Almighty, was Joseph Meyer, who displayed a pleasing, well-timbred voice. Mr. La Forge personally conducts these concerts, giving them the benefit of his distinguished art and long experience.

M. L. S.

MAX JACOBS

Among violin pupils of Max Jacobs who have distinguished themselves this season is Bernice Moss (of Easton, Pa.), who won the first prize, a gold medal, in the Easton schools' music content. Seventy-five entrants competed. She also was awarded the Anna Boice Weaver Bach gold medal for excellence and leadership in music. Miss Moss appeared as soloist at the graduation exercises on June 20, and acted as concertmaster of the senior high school orchestra.

Eugene Romeo (of Patchogue, N. Y.), another Jacobs student, appeared as soloist at the graduation of the Patchogue High School, June 26, playing Hubay's Hejre Kati and acting as concertmaster of the orchestra.

HANNA BROCKS

Esther Bartow, soprano, artist-pupil of Hanna Brocks of New York, has fulfilled several club and church engagements on Long Island during the last few months. This spring she sang at Oyster Bay, and made an appearance in Bayville on June 22.

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Music in Chicago

(*Continued from page 20*)

Shlifer, Robert Miller, Lucille Berkson, Eugene Brodsky, Esther Entin, Genevieve Berg, Aveah Kogan, Edward Brody and Joseph Markin. Miss Kogan's performance of the prelude and fugue No. 3 from the first book of Bach's Well Tempered Clavichord and the Chopin Variations Brilliantes, and Mr. Brody's and Mr. Markin's interpretation of Lee Pattison's revision for two pianos of the Chopin rondo showed them unusually talented pianists whose training has been thorough.

HAMMOND ELECTRIC ORGAN HEARD

The new Hammond Electric Organ was heard for the first time in Chicago at New England Church, on June 23, where Porter Heaps played the entire program for the spring vesper service of music.

HARRIS-WINTER JOINT RECITAL

Throughout the summer months faculty recitals are scheduled by the leading musical institutions here. Louise Hattstaedt Winter, soprano, and Tomford Harris, pianist, auspiciously opened the American Conservatory series at Kimball Hall on June 26. Mrs. Winter rewarded those who crowded the hall by delivering songs in that artistic style which has made her one of Chicago's most satisfying interpreters of song literature.

Mr. Harris chose to open the program with the Eroica variations of Beethoven, in which he displayed all the pianistic virtues noticed in his previous recitals.

VIOLA COLE-AUDET IN DEMAND

Viola Cole-Audet, pianist, composer and pedagogue, who has had an unusually active season, appeared in recital at the Sonotone Theatre on July 6, under the auspices of the Chicago Musical College. Her assistant, Ida Pullins, recently presented a group of piano pupils in recital at the Y.W.C.A. Marion Harris Moore, another assistant, introduced her students in a program at Kimball Hall. June Loggie, a pupil of Mme. Cole-Audet, was a soloist at a concert sponsored by the board of directors of the Neighborhood House in the Fort Steuben Hotel ballroom, Steubenville, O. Mildred Rosenstein, another assistant of Mme. Cole-Audet, gave a pupils' recital in the Fine Arts Building on June 20. Miss Rosenstein played The Dance of the Gnomes of Liszt and Malaguena by Lecuona at the Jewish People's Institute, and for the Lilyan B. Teller Memorial Aid Fund. Evelyn McConchie-Koch, artist-pupil and assistant, was heard in joint recital with Harold Van Duzee, tenor, at the Sonotone Theatre on June 25.

SUMMER CONCERTS AT ILGAIR PARK

Rudolph Haas, artistic director of the new Philharmonic Theatre at Ilgair Park, has planned a series of Thursday and Sunday evening recitals for the summer months. Six of the leading music schools are coöperating to give the Thursday programs, while for the Sunday recitals it is planned to bring several of the large musical organizations as well as individuals.

CHICAGO MUSICAL COLLEGE RECITALS

The opening week of the summer session at the Chicago Musical College brought the following recitals: June 25, Harold Van Duzee, tenor, and Evelyn McConchie-Koch, pianist, Sonotone Theatre; 25 (evening), class piano demonstration under the direction of Helen Curtis at Curtiss Hall; June 27, Sonotone Theatre, dramatic interpretations by Walton Pyre; June 29, Little Theatre, Dalcroze Eurhythmics demonstration.

BUCHHALTER MUSICAL ARTS FORUM ELECTION

At the annual election of the Buchhalter Musical Arts Forum on June 10, the following officers were elected for the ensuing year: president, Edward A. Hochbaum; first vice-president, Alfred L. Schwerdlin; second vice-president, Raymond Allyn Smith; corresponding secretary, Knox Hill; treasurer, Bess Cutler; counselor, Mrs. Elizabeth H. Buchhalter.

JOHN SAMPLE PUPIL SINGS IN BACH MASS

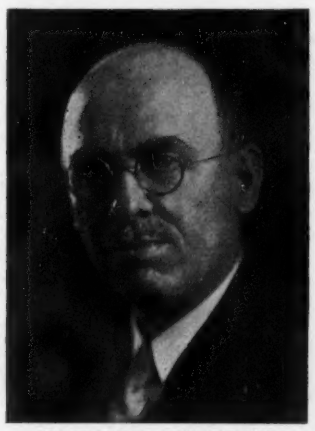
Ruth Marjorie Slater, pupil of John Sample, was soloist in the Arion Musical Club's presentation of the Bach B minor Mass in the Auditorium at Milwaukee, Wis.

THEODORA STURKOW RYDER WEDS

Theodora Sturkow Ryder, Chicago pianist and composer, and Frank J. Snite were married on June 20. RENÉ DEVRIES.

Thatcher for Peabody Summer Faculty

BALTIMORE.—An important acquisition to the Summer School faculty of the Peabody Conservatory of Music, Baltimore, is Howard R. Thatcher, who has won a high place among American musicians, both as a composer and a teacher. He is a graduate of the conservatory and a member of the winter



HOWARD R. THATCHER

school faculty. His courses in the summer school include harmony, counterpoint, theory, orchestration and composition. The courses are for a period of six weeks. The session opened on June 24 and closes on August 3. Mr. Thatcher is a leading organist and choir director in Baltimore and his original services for synagogue are widely used. Among his works which have been publicly performed are a concert overture, Legend for Orchestra, Symphonic Fantasy, a violin concerto and various chamber music compositions and numerous smaller works, including a prelude and fugue for organ, anthems, songs and compositions for violin and piano.

Dayton Scene of Festival by Mid-Westminster Conductors' Guild

DAYTON, O.—Sponsored by Mid-Westminster Conductors' Guild, the sixth annual music festival of combined Mid-Westminster Choirs took place at Runnymeade Playhouse recently. This guild is made up of graduates from the Westminster Choir School formerly at Dayton and now at Princeton, N. J., of which Dr. John Finley Williamson is the conductor.

At the invitation of Mrs. H. E. Talbott, Westminster graduates with choirs in southern Ohio and Indiana once a year bring their choirs to Dayton for ensemble singing. This year the choirs came from Indianapolis, Richmond and West Lafayette, Ind.; Springfield, Columbus and Dayton, O. The conductors included Norman James, Luella Clayton Conn, Mrs. Charles E. Turley, Bernice Rhees, Elsie Wirsching, Eleanor Armstrong, Harold Reusser, Ruth Ingle, Aaron Durnell, G. F. Holler, Robert Daffer, William Kugel, Mrs. Marjorie Lohman and Majorie Beck Lohman.

Following an address of welcome by Mrs. Talbott, the afternoon session was made up of individual choir selections by groups under the direction of the foregoing conductors. All the numbers were sung *a cappella* with the exception of two, in which the accompaniment was supplied by a harp trio consisting of Ann Kirk, Marjorie Watters and Bettye Sheffer.

The evening brought a guest conductor, Ellis Snyder, head of the Capital University Conservatory of Music, who led the combined choirs in superb singing. R. B.

Van Hoogstraten Returns from Europe

When the SS. Normandie docked for the second time in New York June 20, one of her passengers was Willem van Hoogstraten, conductor of the New York Stadium Concerts and of the Portland (Ore.) Symphony Orchestra. Mr. van Hoogstraten left for the West immediately after his arrival here, to rehearse his orchestra for one week before taking his men in a body to the San Diego Exposition where he and the Portland Symphony Orchestra have been engaged to give concerts for the fortnight starting July 5.

Mr. van Hoogstraten will be back in New York to conduct the New York Philharmonic Orchestra at the Stadium for the last three weeks of the season, beginning July 31. This marks the conductor's fourteenth consecutive summer at the Stadium.

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Florentine May Concludes on High Note

(*Continued from page 5*)

the title rôle with vocal art and stylistic nobility and expression. Her powerful invocation, Divinités du Styx, remains the last and most intense memory among the rich floods of sound that reëcho in the affections of an assiduous visitor to the whole Florentine May.

Classics to the Fore

The major concluding effort of the middle part of the Florentine May was on behalf of classical, chiefly German music. The Bach anniversary, as only fitting, suffered no neglect. Adolf Busch presented on two successive nights, the whole series of Brandenburg Concertos, conducting a carefully selected and masterfully coached ensemble and playing first violin himself, while the members of his quartet led their respective sections. A remarkable performance of mighty works of art, it proved popular music in the noblest sense of the word and achieved a clamorous success. Busch, evidently pleased with his task and its results, yielded to the insistent applause and by way of encore, played a Bach fugue, certainly a unique occurrence in a concert of this kind.

Weingartner Triumphs

Felix Weingartner, who had come over with the Vienna Philharmonic Orchestra and Chorus, to present the first and ninth Beethoven symphonies, was acclaimed no less enthusiastically, people cheering and cheering. The public's attention was more or less divided between the illustrious conductor and the Austrian Chancellor, Herr Schuschnigg, whose presence shed a political glow over the brilliant gathering of music lovers, expressions of sympathy for Austria being forthcoming, as they had been for France on the occasion of the French opera nights.

Walter's Mozart

One whole week was dedicated to Mozart, the one Germanic master who, strangely enough, is not yet as dear to the hearts of Italian audiences, as are Bach, Beethoven and Wagner. Chances are that if the unparalleled Mozart specialist, Bruno Walter, to whose care this Florentine Mozart Week was entrusted, could train Italian artists in the Mozart operas, for, say one year, in the way that enabled him to stage the unforgettable Don Giovanni in Salzburg last summer, the spell would be broken and Mozart given his rightful place in Italy. Walter succeeded, as it was, in breaking the hoodoo this time with three wonderfully conducted performances of Elopement from the Seraglio, each one to a packed house. The chief parts were taken by Margareta Pears (Costanza) Lotte Schoene (Blondina) Charles Kullman (Belmonte) William Wernigk (Pedrillo) and Berthold Sterneck (Osmin). Dr. Herbert Graf, the *regisseur* of the late Philadelphia Opera season was responsible for the clever and Mozartian staging, while the scenery and costumes by Oskar Strnad, Viennese stage artist, set off the delightful music with exquisite Oriental taste and splendor.

During the Mozart Week, Walter also conducted two symphonies, interpreted with high inspiration the Requiem, and on the occasion of the festive reception given by the City of Florence, in Palazzo Vecchio, disclosed himself a fine Mozart pianist in the D minor concerto. A pretty Serenade Night, modeled after the Salzburg serenades, and directed by a young Florentine, Fernando Previtali, completed a series which certainly contributed greatly towards making the Austrian Master's creations known and beloved in Florentine circles. All these performances were an enormous success, the halls being crowded to the utmost with high-class international audiences.

Verdi Acclaimed

To counterbalance the charge of "too-much-foreign-music," in the midst of the German music-flood, Verdi was honored with a much-praised audition of his great Requiem Mass (which I was not able to hear) and Ballo in Maschera, both conducted by Tullio Serafin. Ballo is so popular with (and beloved by) every Italian audience that even a less brilliant cast than the actual one —Lauri Volpi (Riccardo) Gina Cigna (Amelia) Armando Borgioli (Renato) Lyana Grani (Oscar) and Aurora Buades (Ulrica) would easily have packed to capacity the enormous Teatro Comunale (places for five thousand) on the three nights it was given. The staging of the work however was not exactly what one might imagine as suitable to the spirit of Verdi's score. The producer Guido Salvini and scene-painter Primo Conti, took the scene indication, "Boston," too literally, although every music student knows that only the sparing of political sentiments had induced Verdi to change the locale from Sweden to America. So a number of wildly Indian tableaux and costumes were produced and the fatal ball in the fourth act showed a crowd of queerly fancy-dressed people, whose plumed masquerade agreed neither with the character of Verdi's rhythms, nor with the atmosphere of an aristocratic dancing party.

Norma Below Norm

Bellini's masterpiece, Norma, given in the Teatro Comunale, was the least successful performance of the entire festival—perhaps because in view of such grandiose productions as Savonarola and Alceste, all other preparations had to be somewhat neglected. The audience was nervous and annoyed with an unsatisfactory Norma (tremulous, not quite fresh voice, faulty intonation) in the person of Iva Pacetti, and also with tenor Merli who as Pollione cut an undignified figure, especially in point of acting. Gianna Pederzini as Adalgisa, sang well. The splendid Pasero, as Oroveso, received the only genuine and hearty applause of the evening. Gui conducted. The settings were the work of a good painter but who knows little about stage requirements, while the stage managing was quite inadequate—something like the Italian *stagione* style of a decade ago, deficient in movement and lighting. So deficient that even the moon of *Casta Diva* failed to appear. In view of all of which many people have seriously protested Norma being taken next week to Paris, as representative of Italian operatic art of today—which it certainly is not. Rossini's Mosé, as given at Florence, would have come closer to the mark.

In conclusion, it may be said that this year's Florentine May, with its generally high standard productions and performances, thoroughly satisfied the international crowds that attended. A lecturer at the Critic's Congress deplored the fact that the present epoch, unlike bygone eras whose musical needs found sustenance in their own contemporaries, feeds exclusively on productions of the past, the habit slowly but surely spelling self-destruction to the musical life of our time.

And therein indeed is the lesson of the Florentine May—the aptitude of the actual generation exclusively to thrive on the art of past generations, is by no means exhausted.

Barera's European Engagements

Among outstanding engagements in Orlando Barera's European tour this season, Amsterdam (Concertgebouw Kleinesaal) and The Hague (Pulcristudio) are significant. At each place the Italian violinist was re-engaged for next season. His recent activities also included a Paris recital and (also in Paris) programs at the Interallied Union, in the salon of Emma Eames, and at various embassies. He also had an extended tour in Italy.

Barera appeared with orchestra, under Klemperer, at Turin, June 8 and at Bologna, June 15, playing the Mozart concerto in G. His 1935-1936 season is already heavily booked. After a tour of Holland, he will offer concerts in England, including a London recital and an appearance at the Italian Embassy, London. He is to tour France in December. At Paris he has a recital and engagements with the Conservatory and Pasdeloup Orchestras, and will tour Italy in January. February and March will find him in America.

Gordon Quartet to Give Sixth Season of Chamber Concerts

The Gordon String Quartet began its sixth season of chamber music concerts, assisted by guest artists, at Music Mountain, Falls Village, Conn., on June 16. The remaining concerts will be given each Sunday afternoon until September 29, inclusive, and also on the following Wednesdays: July 10 and 24, August 7 and 21, September 4 and 18. The programs of the two series will be different, and there are separate subscription courses.

The Gordon Musical Foundation, Inc., which was established in 1930, is seeking to raise a guaranty fund for this annual series. An organization known as The Friends of Music Mountain is being formed, with various types of membership entitling patrons to attend the concerts. The foundation is designed as a musical centre for the benefit of the community and not as an enterprise for private profit. It is intended to foster and encourage the love of music, and, in addition to giving concerts during the summer, to provide instruction for both professional and amateur musicians.

The sixth annual session of the school maintained by the foundation opens on June 15 and extends until October 1. The curriculum includes private and class instruction in violin, viola, voice, piano, theory, composition and keyboard harmony. There are also classes in ensemble playing and chamber music, and a children's musical department.

WALTER MILLS,
baritone, sailed from New York on June 1 by the SS. Lafayette, and will be abroad until September. He is to give recitals in Interlochen and Geneva, and visit France, Italy and Austria.

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London Has Brilliant Jubilee Music Season

(Continued from page 5)

was an arch and winsome Rosina and it is safe to say that such pyrotechnics have not been heard in Covent Garden for some time, since her only rival in the coloratura field here is a mezzo. Of the rest of the cast, Ezio Pinza was the most accomplished, as Basilio; and Carlo Scattola a real buffo character as Dr. Bartolo. Heddle Nash, the English tenor, though less convincing, was a vocally agreeable Almaviva and Giovanni Inghilleri carried off the title part in a competent but none-too-distinguished manner.

In the second Ring cycle, Anny Konetzni is taking Frida Leider's part with success, the rest of the cast being the same.

The season has been successful as rarely another, and now that the boards are turned over to the Russian Ballet the ducats will continue to roll in for several weeks more.

Toscanini the Super-Star

Looking out of my window I can see the Queen's Hall queue lining up for tonight's concert of the B.B.C. Orchestra under Arturo Toscanini. If Grace Moore is the flapper's joy at Covent Garden, Toscanini is no less of an idol in the West End. No conductor within memory has had the acclamation and the adulation that are showered upon the Italian *maestro* by London's music-lovers—highbrow, lowbrow and middle-brow. He, too, is the subject of front page headlines, of editorial palaver and feature-page slush. His $10,000 fee is headlined, his encounters with prima donnas and Fascist mobs are dished up anew, but above all the critics have risen as one man to hand him the palm.

In the four concerts constituting the second half of the London Music Festival he has conducted Brahms' E minor and Beethoven's A major symphonies twice each, also excerpts from Götterdämmerung (twice) and Parsifal. Wagner's Faust Overture, Debussy's La Mer, Mozart's Haffner Symphony, overtures by Cherubini and Rossini and bits of Mendelssohn's Midsummer Night's Dream complete the list of works familiar, no doubt, to the *maestro's* New York audiences.

Genius versus "Tradition"

Elgar's Enigma Variations alone aroused something like a mild controversy, for certain English critics are convinced that only an Englishman can interpret its subtleties. But a close examination of the score shows that Toscanini's reading is more faithful to the text than the "traditional" readings are, and Sir Landon Ronald, a close personal friend of the late master, has taken up the cudgels in Toscanini's behalf to testify to this fact by publishing a letter in the Times.

It is useless to dwell upon artistic virtues with which my readers are long acquainted. Suffice it to say that the B.B.C. Orchestra, a magnificent body of musicians, has never sounded quite so brilliant, so plastic and finished in every detail. The public's response is immediate and the ovations at every concert have been tremendous even for the London audience, which generally rather wears its heart on its sleeve.

Royal Command Concert

The Royal Command Concert at the Albert Hall, given as a grand musical jubilee tribute to their Majesties King George and Queen Mary, was something sufficiently out of the ordinary to be worth recording.

First of all it was thoroughly English, and for a mass demonstration remarkably free from bombast. Every seat in the vast auditorium was filled. England, Scotland, Wales and Northern Ireland were all represented by delegations from those amateur choirs for which the British Isles are justly famed, and all of these contingents in turn offered to the happy sovereigns something characteristic of their native land—partly folksongs but partly also some very fine examples of polyphonic music, from Summer is i-cumen in to Parry's England and Quilter's Non nobis Domine. Purcell's Fairest Isle was sung by Isobel Baillie and a group of sopranos, with an orchestrated accompaniment by Dame Ethel Smyth; men's voices sang the Agincourt Song and ten chamber music singers presented madrigals by Morley.

Purcell's Soul of the World from the St. Cecilia Ode showed English music on one of its peaks, an Elgar orchestral excerpt on another; between the two was Sir Arthur Sullivan's Yeomen of the Guard Overture—a masterpiece of another kind. Altogether a remarkable cross-section of British music which would make any foreigner sit up and take notice.

An orchestra of 130 representing three of London's orchestral bodies, and a whole galaxy of conductors—Wood, Boult, Ronald, Sargent, etc.—participated, but the *spiritus rector* of the whole affair was Sir Walford Davies, Elgar's successor as "Master of the King's Musick," who thus filled a usually empty dignity with some real activity.

More Gala: "Our John"

A Gala Celebrity Concert in Queens Hall (in aid of a hospital) was remarkable chiefly for the singing of John McCormack and Mme. Toti dal Monte who showed coloratura technic at its best in the Mad Scene from Lucia. Luigi Montesanto, baritone, and Erica Morini, violinist, also contributed ably to the occasion. McCormack a few days later reappeared in his own concert at Albert Hall and moved the audience with his usual fine art and compelling personality. The violinist this time was Guila Bustabo who shone in a highly accomplished performance of Bach's G minor concerto.

Delius' Midnight Funeral

An interesting bit of news was in a midnight concert conducted by Sir Thomas Beecham in a country church. The body of Frederick Delius had been brought over from France where he died last year, to be reburied in Limpsfield, a little village in the South of England. Delius expressed a wish during his lifetime to lie in an English country churchyard; so his widow chose this quiet and typically English spot, in the shadow of Limpsfield church. His great friend and champion, Beecham, spoke at the graveside, and in an erudite musicological discussion called him an "Anglo-American" composer (Delius actually started his musical career in Florida and no doubt absorbed some American musical elements). The concert took place in the church, with an orchestra which as a tribute to the dead composer sacrificed its week-end rest.

Koussevitzky's Anglo

The London Music Festival has had its second and third instalments under Serge Koussevitzky, who paid his hosts a graceful compliment by conducting Holst's Fugal Concerto (a clever trifle) and Vaughan Williams' beautiful Fantasia on a Theme by Tallis (for string orchestra). He went out for sonority and dramatic effect in Liszt's Faust Symphony which (complete with male chorus) caused great excitement in the audience and released the pent-up wells of aesthetic argument in the breasts of the sensitive critics.

Koussevitzky was at his best in Tschaikowsky's Pathétique and Stravinsky's Sacre du Printemps. The Pathétique has rarely been heard better played, with clean articulation of every melodic strand, almost classic in its rhythmic severity yet appropriately dramatic. The Sacre, which has not been heard at all for some time, was terrific in its stark barbarity and, though we are no longer frightened it still titillates us.

Pianists with a Difference

We have had a spate of pianists with plenty of contrast. Alexandre Uninsky, the Polish Chopin prize-winner is a recruit to the rank of *virtuoses de grand style*. Brilliant, forceful yet imaginative treatment characterized not only his Chopin but especially his Liszt (B minor sonata); and the fact that he was able to do justice to Bach (via Busoni) and Scarlatti showed a certain versatility. New to London, he is sure to return.

At the other end of the style card there is Kurt Appelbaum, who had the temerity to attempt that most difficult of all piano ventures—an all-Mozart program. To have succeeded as far as he did is a great deal. If he realized Beethoven less completely a few weeks ago, it only shows that there is more of Beethoven to get hold of by the younger generation. Appelbaum's technic is adequate to this severe test and there is nothing in what he did in the four sonatas he played that was not musical.

Moor Keyboard Concert

Winifred Christie gave an ambitious concert with orchestra (L.S.O. with John Barbirolli conducting) in which she demonstrated the Moor keyboard to a large Queens Hall audience. Most legitimately she did this in the Bach double concerto with Max Pirani at the other piano. Both being sensitive artists, the result was a well-balanced ensemble and a stylistically excellent performance. The most impressive and dashing item of the evening was the Tschaikowsky concerto. The Mozart D major concerto and a brilliantly made orchestral piece by Emanuel Moor (Improvisations on an Original Theme) completed the program.

Irene Scharrer has started a cycle of three concerts of which the first comprised Bach, Franck, Chopin, Schumann and impressionists. She is a brilliant and exceedingly facile player and her sympathetic personality radiates through all she does. She attracted a large and enthusiastic audience.

Recitalists

The foregoing mighty events have naturally put mere recitals in the shade. Of these, John McCormack doing his stuff at the Albert Hall was *primus inter pares*. Handel's Where'er You Walk at one end of the style card and the Londonderry Air at the other, and Guila Bustabo doing Bruch and Ysaye in the middle, aroused the usual enthusiasm.

Elisabeth Rethberg and Elena Gerhardt, too, are among the June recitalists but, alas, too late to be reviewed in this letter.

Among the pianists were two Americans—Anton Bilotti and Tina Lerner. Bilotti gave virtuoso performances of Beethoven, Chopin and Liszt and his technic and high polish got all the praise they deserve. Tina Lerner did a novel stunt—a recital with the Tschaikowsky concerto at the end, accompanied by an unseen and absent orchestra. The conductor was her husband, Vladimir Shavitch, whose orchestra was reproduced by the Synchrosound process which he is promoting here with some success. The performance, technically flawless, proved the practicability of the method beyond a doubt.

Irene Scharrer has completed her series of recitals with a Chopin and a Beethoven program, and once again ingratiated herself with a host of admirers.

Szigeti, the Versatile

Joseph Szigeti headed the June violinists with a recital in Queens Hall at which he played, besides sonatas by Bach, Beethoven and Ravel, and sophisticated tit-bits by Scriabin, Bartok and Stravinsky, three dances from Peter Warlock's Capriol Suite, arranged by Szigeti himself. His incisive and penetrating flair for style is too well known to require touting, but it is gratifying to record that a large audience showed its appreciation without stint.

Antonio Brosa, leader of the quartet bearing his name, appeared as soloist in an exacting program including Bernard van Dieren's unaccompanied sonata, an ingenious and often agreeable but sometimes tedious work in semi-modernistic vein. He demonstrated virtuoso powers of high degree in Paganini's D major concerto and other violinistic works.

Surya Sena, Singhalese singer and folklore interpreter, provided an uncommonly interesting evening, giving what seemed like a fascinating cross-section of Indian life and art. In this he had the assistance of Nelun Devi, playing the *sitar*, and various musical satellites. Andrès Segovia has also paid one of his occasional visits. All in all the season is as colorful as any one could wish.

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Press Comments

JOSEF LHEVINNE

Josef Lhevinne's appearance at the Ann Arbor May Festival was chronicled in the Michigan Daily: "The second part of the program, Josef Lhevinne's playing of Chopin's F minor concerto, cannot be described for those who did not hear it, and need not be described for those who did. One could not adequately describe the heights of technic and the perfection of Chopin that are reached by Lhevinne. He could not be surpassed, and his one part on the May Festival program justifies all the work and worry that produces this consummation of Ann Arbor's musical season."

The Ann Arbor Daily News: "Josef Lhevinne's playing of the Chopin concerto was one of the supreme moments of the festival week. It was marked by a consummate accuracy of technic that lets his melody sing with a clear bell-like freedom and a sense of interpretation that would match Chopin's own poetic conception of his work."

The Detroit Free Press: "Lhevinne, who was responsible for one of the most significant recitals heard in Detroit this past season, was again the master pianist. With maturity of style and great artistry, the soloist demonstrated that classic manner of playing Chopin's music."

CONSTANCE CLEMENTS CARR

Constance Clements Carr, soprano from the Leon Carson studios (New York) was heard in recital before the Tuesday Musicale of Grand Haven, Mich., recently at the home of the club president, Mrs. William H. Loutit. The program consisted of old and modern Italian and French groups, the German aria Leise, Leise, Fromme Weise from Der Freischütz, and songs by Giannini, Clara Edwards, Carpenter, MacDowell and Beach. In reviewing Miss Carr's recital the critic of the Grand Haven Daily Tribune wrote, in part: "The Tuesday Musicale closed the year's program with one of the finest recitals of the season. The singer has a beautiful lyric soprano voice and her artistic and well arranged program delighted the listeners to even greater enthusiasm than shown on her first appearance. The development of the lower register and broadening of tones attest to her progress and point to a brilliant future."

RALPH LEOPOLD

Ralph Leopold's recent recital in Cincinnati brought him the following encomiums from the press: "Mr. Leopold showed himself a musician and pianist of exceptional talents in his Wagner transcriptions and in the other groups programmed. He gave brief explanatory notes on the opera scenes, playing the numerous 'motifs' with comment of their association with the drama and text, and following with the completed transcriptions of his chosen passages. The interest and the more thorough understanding and appreciation impelled by the stimulus of such transcriptions is to be greatly admired and commendation is due for the skillful achievements of the recitalist. The quiet and more colorfully poetic selections were rendered with unusual sensitiveness and sympathy of touch in the transmutations of color and feeling. Other numbers included in the program brought to the fore the pianist's digital dexterity. Auditors were one in according a hearty reception of the renditions and were favored with several encores."—Cincinnati Enquirer.

"Mr. Leopold exhibited a thorough technic in the presentation of his varied and entertaining program. His performance was one of convincing authority and one felt that here was a musician who had a complete understanding of the music he was interpreting. We thought that Mr. Leopold had done exceptionally fine work both in his arrangements and his playing of the Wagner excerpts. The program included the soloist's arrangement of the waltzes from Richard Strauss' Der Rosenkavalier and his own arrangement of the Bach Sicilienne. Mr. Leopold is to be complimented for presenting a program of numbers that are not heard too often."—Cincinnati Post.

THUEL BURNHAM

Artist-pupils of Thuel Burnham of New York appeared in concert in Norristown, Pa., recently. The Norristown Times Herald reviewed the occasion: "Distinctive in the brilliant piano artistry of the Symphony Club members and also in the presence of an array of visiting guests, prominent in the world of music, the May concert meeting of the Octave Club yesterday afternoon at the Y. W. C. A. auditorium, brought to a memorable conclusion the nineteenth season of that musical organization. An afternoon featuring an entire program of piano numbers proved a time of thorough enjoyment to the capacity audience.

"Mrs. Wayne Brown was brilliantly outstanding in her group of soli, in which the modern school of musical thought predominated. Her first number was the sparkling Triana (Iberia) by Albeniz, from which she went into the almost revery-like Chopin nocturne, op. 15, No. 2 . . . and concluded with the scintilating composition by Russel Wragg, Agitato Moderno. She was perfectly equal to the demands of each. It was of special interest that Mr. Wragg was present yesterday and shared honors with Mrs. Brown in her fine performance. She was obliged to respond to encores demanded by the enthusiastic audience.

"Another example of masterly piano technic was given by Mrs. Brown and Mrs. George Bowker in the piano duo, Fantasia and Fugue in A minor by Bach, and arranged by Bauer."

RUSSEL WRAGG

Russel Wragg, American composer-pianist, appeared in concert in White Plains, N. Y., under the auspices of the Contemporary Club. In reviewing the concert, the White Plains Reporter said: "Mr. Wragg played with fine sweep, technical brilliance and beautiful tone effects. He was enthusiastically applauded and recalled by a large audience."

QUERITA EYBEL

Querita Eybel, member of the San Francisco Opera Company, took the rôle of Venus in Tannhäuser with that organization, singing opposite Lauritz Melchior and Elisabeth Rethberg. The San Francisco News said: "The surprise of the evening was Querita Eybel, who sang Venus for the first time and with astonishingly successful results. Her voice is large, and it has a much warmer quality than was revealed in her rôles of last season. She sang the part excellently from the vocal standpoint and histrionically, her performance was more than adequate." The San Francisco Call-Bulletin: "Querita Eybel as Venus was not a surprise to those who have heard her this season. Her singing was artistic and colorful and her acting in good part. She is possessed of a remarkably pure soprano, which she uses well, and she interpreted intelligently in a difficult scene."

CLEVELAND INSTITUTE OF MUSIC

The opera and orchestra departments of the Cleveland Institute of Music gave two performances of Pergolesi's La Serva Padrona and Puccini's Gianni Schicchi in Public Auditorium. Denoe Leedy, critic of the Cleveland Press, writes: "A tremendous success was scored, bravos ringing forth at the close of the Puccini opus. Credit goes to Mme. Nevada Van der Veer, and Ward Lewis, but for Herbert Elwell, the conductor, one must indulge in some hearty cheers. More authority and evidence of genuine musical understanding could hardly be hoped for. The student orchestra played with remarkable finish, tossing off the complexities of Gianni Schicchi in a very professional manner."

Peter Louis Walters Heard in Boston Recital

BOSTON.—Peter Louis Walters, pianist and winner of the Mason & Hamlin grand piano contest for 1935 held at the New England Conservatory of Music, gave a concert on June 13 in the studios of Mme. Vinello-Johnson, Monroe Hall. His program began with the Bach-Samaroff fugue in G minor and Bach-Busoni chorale, I Call on Thee, Lord. Numbers by Mendelssohn, Beethoven (the sonata in E flat, op. 31, No. 3) and Chopin followed. Then Campfires from Converse's suite From the Hills; In the American Manner (Johnson); Mediterranean (Bax); Bolero (Brown); Marche Fantastique (Ganz); Sonetto del Petrarca (Liszt); and Moszkowski's Caprice Espagnole.

Mr. Walters is the possessor of a fluent, forceful technic and a tone of warmth and richness. He plays with the exuberance of youth and gives indication of carving for himself a brilliant future. He was especially admirable in his performance of the group of compositions of American composers, the interpretation of the Converse excerpt bringing out the ethereal crystalline purity of tone color with which the work is suffused. Horace Johnson's In the American Manner was also admirably performed. This composer has written in an idiom which proved delightfully refreshing, especially after the cruel punishment suffered by our American public in having to listen to American "Blues" of one kind or another. K. B.

SYLVIA MEDFORD,
pupil of Vladimir Graffman, director of the Auer Violin School, recently gave a recital at Aeolian Hall, New York. Her numbers were by Tartini, Nardini, Bizet, Wieniawski, Massenet, Fiorillo and Hubay.

Mabel M. Parker Artist Pupils Musically Active

Ruth G. Fowler, artist-pupil of Mabel M. Parker of Philadelphia, sailed for England on June 28 to be gone three months. On June 25, Miss Parker entertained at her home in Overbrook, Philadelphia, a group of her artist-pupils—Olga Swan, Dorothy Hazel, Elmina Mackey, Marian Greenwood. Olga Swan, soprano, was assisting artist on June 17 at a musicale by pupils of St. Mary's Academy, Camden, N. J.

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Alice Garrigue Mott to Reopen Studio After Vacation

Alice Garrigue Mott, teacher of voice of New York, after concluding an active season, has closed her studio for the summer. Mme. Mott and her husband, Prof. Mott, are on a tour throughout the northern states and Canada. They will return to reopen Mme. Mott's studio in September. Among outstanding pupils of Mme. Mott is Rémy de Varenne. During Mme. Mott's absence, Mr. de Varenne is working on Italian opera rôles with Alberto Bimboni.

Philadelphia Orchestra at Robin Hood Dell

PHILADELPHIA.—The seventh season of the Philadelphia Orchestra summer concerts at Robin Hood Dell opened on June 28, with one of the largest audiences in attendance that has ever been known at the Dell. It was estimated that the number of those present was about 7,000. S.

Samuel Shankman to Tour Next Autumn

Samuel Shankman, American pianist, who will conduct a master class of select pupils in New York during the summer, has been scheduled for a number of appearances in concert during the season of 1935-36. Mr. Shankman's tour takes him through Pennsylvania, New Jersey and the New England States.

Mr. Shankman presented music for the left hand alone on one of his recent broadcasts, including Leschetizky's arrangement of Verdi's Lucia di Lammermoor (the sextet) and the Casta Diva aria from Norma. Mr. Shankman continues his solo appearances and those with Elvira Rosina Geiger on WBNX and WHOM.

McClanahan Begins Summer Class for Pianists

Richard McClanahan opened his summer study class for pianists at his studio in Steinway Hall, New York, on July 8, the course extending for six weeks, to August 15. This is a practical course for teachers, players, or students, endorsed by Tobias Matthay. There are twelve morning classes, Monday and Thursday of each week, devoted to the groundwork of tone production, musicianship and interpretation. Part I takes in technic and the elements of music; Part II, simple aids to interpretation.

D'Antalffy Work Performed in Baltimore

Dezso d'Antalffy attended a concert of the Peabody Conservatory of Music in Baltimore, Md., this spring, to hear a performance of his Hungarian Rhapsody, sung by a chorus of 100 singers under Louis Robert, conductor. The work was performed by the Schola Cantorum, New York, in 1926. Mr. d'Antalffy has recently finished an Indo-Chinese Ballet, The Lady in White, libretto and music by himself.

Baltimore Municipal Band Plays Concert

The Municipal Band of Baltimore, conducted by Robert V. Lansinger, gave a concert at Homewood Stadium, Baltimore, on June 13 in commemoration of the one hundredth anniversary of the death of Bellini. The program was arranged by Frederick R. Huber, municipal director of music, and presented prominent soloists with the band. Augusto Rosso, Italian Ambassador to the United States, came from Washington to attend the concert.

Chorus Sings The Lord's Prayer

A feature of the Twenty-fifth Anniversary of the Federated Churches of Cleveland, O., held on June 11, was a presentation of Josephine Forsyth's musical setting of The Lord's Prayer. The composition was sung by a chorus of 2,500 voices under the direction of Olaf Christiansen, with the accompaniment of two pianos (the composer at one of them) and an orchestra of seventy pieces.

Richard Copley Notes

Dr. John Finley Williamson, conductor of the Westminster Chorus, has received the degree of Doctor of Laws from Otterbein University, Westerville, O. Dr. Williamson was graduated from the university in 1911.

The Kroll-Britt-Sheridan Trio opened their summer concerts on the Pacific Coast on June 16 with a concert in the War Memorial Auditorium, San Francisco. Associated with the trio were Leon Barzin and David Mankowitz. Beginning June 17, the trio opened their Brahms Festival of eight concerts at the University of California, remaining in that state until July 11. The ensemble also gave three concerts in Santa Barbara sponsored by the Elizabeth Sprague Coolidge Foundation.

The Roth Quartet began their summer concerts at Mt. Kisco, N. Y., on June 14, under the auspices of the Bedford Musical Association. In September, the quartet will give two more concerts for the members of this organization. They are to spend the summer in America, and in October go to Mexico for a series of twelve concerts.

Metropolitan Opera Board Honors Witherspoon

At a recent meeting of the board of directors of the Metropolitan Opera Association, Inc., the following resolutions were adopted:

"RESOLVED: The sudden death of Herbert Witherspoon brings to an untimely end a distinguished career. To his fame as a singer and as a teacher of singing he added the artistic success of his management of the Chicago Opera. His appointment this year to the post of General Manager of the Metropolitan was the inevitable result of his musical understanding, his executive ability, his high artistic ideals and his enthusiasm. He entered upon his duties with magnificent energy and met the many difficulties with which he was confronted with sound sense and tact, so that at the time of his death he was about to announce plans for the coming season which held out great promise of artistic success. The board had come to know him and to appreciate and rely upon his judgment and understanding. His was a personality which drew men to him. He inspired their confidence and loyalty and won their affection.

"This minute bears witness to the high esteem in which he was held and is inscribed as a tribute to his memory."

These resolutions were entered on the minute book of the Association and were then engrossed and illuminated and signed by Paul D. Cravath, chairman of the board of directors, and presented to Mrs. Herbert Witherspoon.

ROCK FERRIS, pianist, is playing a series of Sunday recitals over WMCA. The programs are dedicated to eminent composers, except for one broadcast, which has the general classification of Spanish. The program of May 26 was Bach; June 2, Mozart; 9, Beethoven; June 16, Weber; 23, Chopin; 30, Liszt; July 7, Brahms; 14, Debussy; 21, Spanish; 28, MacDowell and Griffes works.

Hammond Organ Shown Widely

The Hammond organ has been on tour since May, when it was introduced before the Tri-State Convention of the American Guild of Organists in Kansas City, played by Powell Weaver and presented by the Jenkins Music Company. Since then it has been demonstrated in Joplin, Mo.; Topeka, Salina, Wichita, Kan.; Oklahoma City, Tulsa, Bartlesville, Okla. It was played by M. C. Bridwell, organist, in hotels, churches, mortuary chapels, schools, auditoriums and broadcasting studios.

Marmein Starts Westport Season

Miriam Marmein, American mime and dancer, opens her summer season with her new program of pantomimes and dances at the Lakeshore Theatre in Westport, Mass., July 15. She is to remain at Westport until July 22, coaching the dramatic players of that summer theatre, and then goes to her own outdoor dance theatre at Manomet, Mass., where she is to open special dance-mime courses.

Lilias Mackinnon to Give Lectures in Britain

Lilias Mackinnon, pianist, is giving her course of Five Lectures on Musical Memory at the Matthay School in London, beginning July 16. She is to conduct the same course at the Scottish Summer School in Music and Music Teaching at St. Andrews, Scotland, opening on August 5. August 9, Miss Mackinnon will deliver a lecture entitled The Effect of Interpretation on Piano Technic at St. Andrews.

Whitney Ensemble Broadcasts

The Whitney Ensemble is being heard in concert each Saturday morning over the NBC Blue Network. This group is composed of members of the same family and is well known to radio listeners. It is made up of Noreen Whitney, first violin; Edith Whitney, second violin; Edna Whitney, viola; Grace Whitney, cello, and Robert S. Whitney, piano. They recently concluded a concert tour of ten states under the direction of NBC Artists Service.

Berkshire Playhouse Trio Offers Cummington Series

A series of Sunday concerts is in progress at the Auditorium of Playhouse-in-the-Hills, Inc., Cummington, Mass. The performers are the Berkshire Playhouse Trio, Frederic Tillotson, piano; Hugo Kortschak, violin; and Emmeran Stoeber, cello. June 30, the series opened with a sonata recital for violin and piano; July 7 brought the trio; 14, there will be a sonata recital for violin and piano; 21, a program by the trio; 28, a violin recital; August 4, the trio; 11, song recital by Rosamond Chapin; 18, an ensemble program. August 25, a special program is to be given as a benefit.

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Sigma Alpha Iota Convention for Denver in August

Sigma Alpha Iota, national music fraternity for women (Gertrude Evans, national president) meets in convention in Denver, Colo., next month. There will be 100 official voting representatives present, and 200 visiting members are expected. The convention headquarters have been established at the Brown Palace Hotel. National executive board members are to arrive in Denver on August 24, delegates and visitors the following morning.

The convention will be opened by a vesper service at St. John's Cathedral on August 25. The next day is to be devoted to business sessions. Marion Flagg of Horace Mann School, Teachers College, New York, will be guest speaker on a music subject.

Richard Crooks on Cruise

Richard Crooks, accompanied by Mrs. Crooks and their two children, Patricia and Richard, Jr., departed on the SS. Kungsholm on June 28, for a cruise to the North Cape, Russia, the Scandinavian and Baltic countries. The Crookses will visit Iceland, Norway, Sweden, Estonia, Russia, Finland, Denmark and France before returning on August 10. After a short stay at their home in Sea Girt, N. J., the family will motor to their camp on the St. Croix River, New Brunswick, to spend the rest of the summer before returning to New York in late September to start the tenor's concert season in Columbus, O., on October 1.

Wilcox Scholarship Winners

In the contest for a twelve-lesson summer scholarship with John C. Wilcox at the American Conservatory of Music, Chicago, held on June 25, the scores of two young singers were so nearly equal that the judges awarded a one-half scholarship to each. These successful contestants were Eloise Bradford of Lincoln, Neb., lyric-dramatic soprano, and Thomas Watson, of Chicago, baritone. Mr. Wilcox' Vocal Clinic for teachers began on July 5. Teachers from several states are enrolled.

Mitchell Sadewitz Concludes Radio Series

Mitchell Sadewitz has concluded his radio series and is preparing for a trip abroad. Mr. Sadewitz began broadcasting the series known as Music of All Countries and Races when radio was in its infancy. Since then he has given many broadcasts, carrying on fairly regularly through the years. Music he has presented includes that of ancient Greece, Egypt, Costa Rica, and works from the more conventional repertoire from Bach to Gershwin. Mr. Sadewitz has continued a long and uninterrupted course of study, research and travel. As musical historian, he travels widely to acquire the histories and musical lore of remote lands and their people.

Patton Active as Dean of Bay View Summer Music School

Fred Patton is again dean of the Summer Music School of Bay View Assembly, Bay View, Mich. Mr. Patton, during the winter season, is associate professor of music at Michigan State College, East Lansing, Mich., where he is head of the voice department and conductor of the college chorus and men's glee club. At Bay View this summer Mr. Patton once more directs the music programs, appears as solo baritone and with the Assembly Quartet, conducts the Bay View Choir and heads the voice department. Mr. Patton is a former member of the Metropolitan Opera. During the past season he has appeared with the Boston, Detroit and Chicago Symphony orchestras, with the Chicago Opera, and at the Reading (Pa.) Bach Festival, as well as fulfilling other engagements.

Rechlin Completes American Season

Edward Rechlin, American organist, had a recent tour in the Middle West, having played in Buffalo, N. Y.; Council Bluffs, Ia.; and in seven cities in Nebraska, as follows: Omaha, Hastings, Kearney (State Teachers' College), Seward, Fremont, Lincoln (American Guild of Organists), and West Point. He left on June 5 for a European tour and will return November 1.

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Baltimore. First row: Dorothea Ortmann, artist diploma; Wilmer T. Bartholomew, Master of Music degree; Myriam Hamer. Second row: Bachelor of Music degrees,—E. William Brackett, Marie Hogan, Lloyd C. Mitchell, Helen G. Williams, Isabelle Wine, Walter de Lillo. Teacher's Certificates: third row, Winifred C. Leydecker, Mary Isabelle Evans, Miriam Seidman, Elizabeth Dresch, Dorothy Emig, Everett Stevens, Emil Buettner; fourth row, Bernard Milofsky, Richard Ross, Evelyn Murphy, Frances Stainton, Doris Gorrecht, Nellie Denson; fifth row, Louis Liddiard, Alvan Holston, Florence Layton, Jean de Lashmutt, Elizabeth Ender, Rebecca Corwin, John Ademy; sixth row, Albert Wood, Leah Effenbach, Mary Elton Roberts, Anne Gordon Boyce, Antonica Fairbanks, Louis Hilbert, Louis Potter; seventh row, Frederick Weaver, faculty; Bart Wirtz, faculty; Alexander Sklarevski, faculty; Marion Nordin, Hilda Jacobs, Margaret Cannon, Coulbourne Jones. Faculty: eighth row, George Bolek, Katharine Lucke, J. C. van Hulsteyn, Elizabeth Coulson, Gustav Strube, Louis Cheslock, Howard Thatcher, Margaret Rabold, Eliza Woods, Franz Bornschein, Pasquale Tallarico; the director, Otto Ortmann, Clara Ascherfeld, Mary Muller Fink; back row, Edmund Ender, Louis Robert, Austin Conradi, Virginia Carty, Frank Gittelson, Laurence A. Petran. (A. Jackson Co. photo.)

GEORGE ENGLES and DEMA HARSHBARGER

in the garden of Miss Harshbarger's Hollywood home, during a recent visit of Mr. Enales to the Pacific Coast, where he went to organize the new Hollywood branch of NBC Artists Service. This branch is to be directed by Miss Harshbarger, who will scout for new radio talent among screen players and seek motion picture contracts for radio performers.

DINO BORGIOLI

in Piccadilly during one of the celebrations of the King's Jubilee. Mr. Borgioli recently sang in Rigoletto and Lucia in Paris with Lily Pons, following which he was engaged for an extra performance. He is appearing in Salzburg this summer under Arturo Toscanini.

GÖTA LJUNGBERG,

soprano of the Metropolitan Opera, will sing the title rôle of Puccini's Tosca at the Lewisohn Stadium, New York, on August 1 and 2. This will be the first time the Swedish soprano has sung the part in New York, where she has been heard in Wagner and Strauss operas. For the Stadium appearance she is to wear the costumes made for her in Vienna two or three years ago when the Metropolitan was planning to present her as Tosca. (Photo by Carlo Edwards.)

ALFRED WALLENSTEIN,

first cellist of the New York Philharmonic Orchestra and known to radio audiences as conductor of the Wallenstein Sinfonietta, has been appointed general musical director of WOR, it was announced by Alfred J. McCosker, president of the Bamberger Broadcasting Service. Effective July 7, Mr. Wallenstein succeeded George Shackley, pioneer WOR musical director whose resignation was announced June 21.

PARTICIPANTS IN FIFTH ANNUAL SONG FESTIVAL AT RIVERSIDE, CAL.,

enlisting 500 children from the public schools of Riverside County. The festival, devoted to works by Bach and Handel, was under the direction of Paloma Patricia Prouty, County Music Supervisor, and took place in the Riverside Memorial Auditorium. (Photo by E. N. Fairchild.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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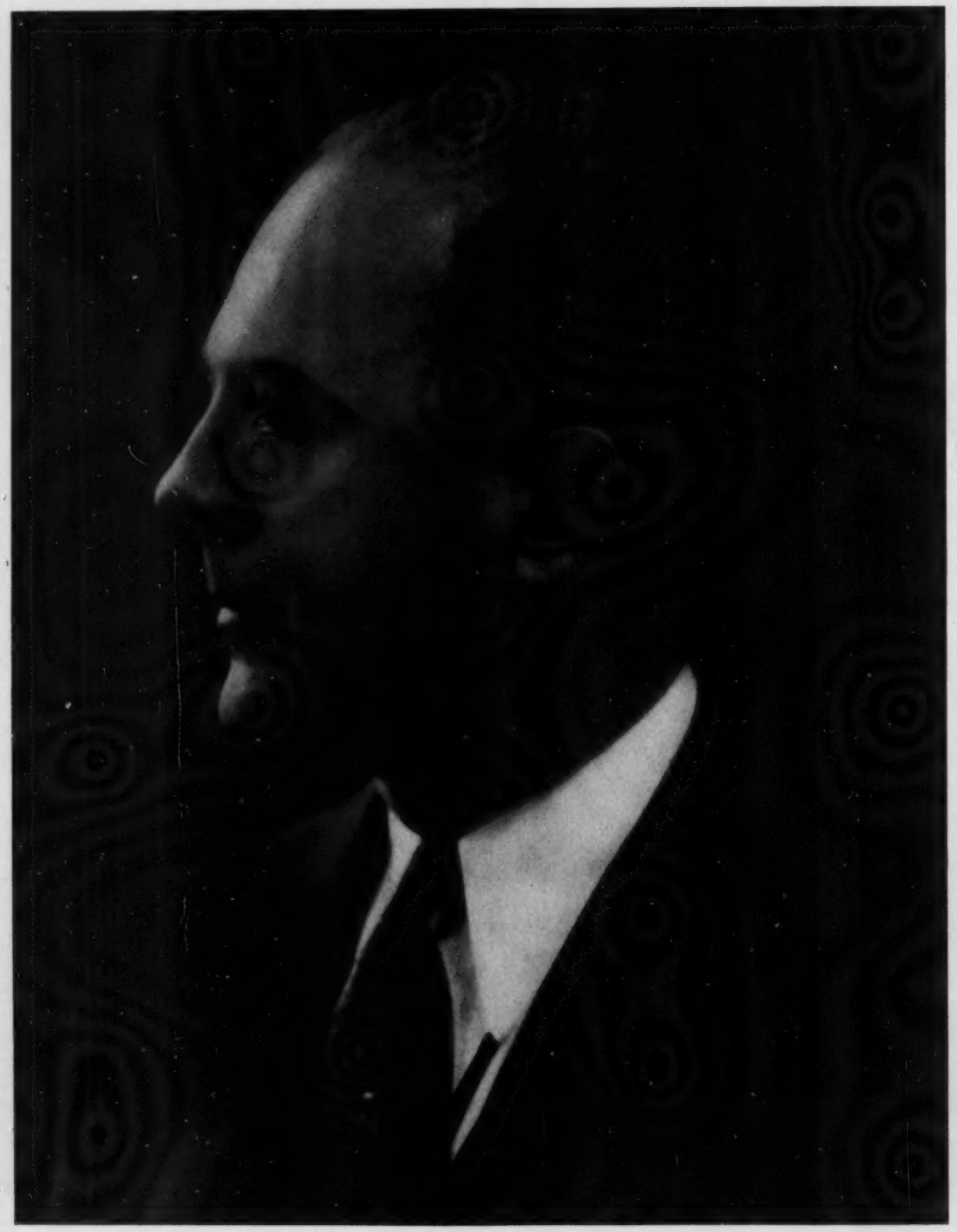

FREDERICK R. HUBER

Municipal Director of Music, Baltimore, Md.
Mr. Huber's Pioneer Efforts in Developing Civic Music Have Attracted National Attention